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AND
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LEARNING

The Guitar

SIMPLIFIED

by

M^{ME} SIDNEY PRATTEN,

(CATHARINA JOSEPHA PRATTEN.)

Forming a Companion to her celebrated Guitar School,

CONSISTING OF DIAGRAMS

OF THE

Scales & Chords of the principal Major & Minor Keys

REQUIRED FOR BEGINNERS FOR PLAYING ACCOMPANIMENTS TO SONGS.

Carefully Fingered & to each Key is added a

Prelude, Exercise, or Pleasing Piece & Song,

AND THE

Various Chords in the different Positions Fingered

AND

Illustrated by Diagrams.

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INSTRUCTIONS

FOR THE

GUITAR.

TUNED IN E. MAJOR.

For the Use of Her Pupils.

TEACHER OF THE GUITAR
To Her Royal Highness the Princess Louise

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P R E F A C E

TO

"LEARNING THE GUITAR SIMPLIFIED."

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These paragraphs are numbered to facilitate references.

- ① My object in writing this book, is to simplify and remove the difficulties which those who are studying the Guitar meet with, in remembering the notes in their different positions, and the chords generally.

- ② It is often the case that those who have not the assistance of a master, and others who have for some time discontinued the practice of the Guitar, find the points above mentioned so difficult, that they are led to give up the study of the instrument in despair.

- ③ I have endeavoured to explain those difficulties by illustrating some of the principal Major and Minor keys, C, G, D, A, E and F Major; and of the Minor keys A, E and D, in as clear and concise a form as I possibly could.

- ④ Each Key occupies two pages. One containing the notes of the fingerboard, and on the opposite page will be found the Scale and the principal and most necessary chords in their various positions. A little diagram is put over each separate chord as it occurs, showing how the fingers of the left hand are to be placed on the strings; thus



- ⑤ All the principal chords required by beginners are contained in the Major and Minor keys before mentioned.

- ⑥ The little pieces that follow each Example are written in a simple form to illustrate certain positions or passages of the keys, some different Guitar effect is introduced as the Slur, Glissé, Harmonics, the Staccato, Etouffé or Cantabile style, and passages for exercising the right or left hand fingers— Thus, as the pupil advances, something new is learnt with each key. At the end of the book will be found Songs also, to illustrate the different keys. I have also added twelve progressive pieces by different composers.

- ⑦ It is not supposed that students can acquire all that is to be learnt on the Guitar without an Instructor; and indeed, there are some difficulties which, to one unassisted, appear insurmountable; but they are easily conquered by a simple movement of the arm, hand, or finger, when explained by an experienced Teacher.

- ⑧ I would wish to draw particular attention to one great feature in these Instructions, in order to obtain a smooth, flowing, and elegant style. To acquire this, it will be necessary in certain passages to slip one or two fingers from one note to another, without lifting them off the strings; or, by letting one or more remain stationary, while the others change their places, thus:—



Where this is to be done it is indicated by a succession of dots— thus:

- ⑨ I have not thought it necessary in this Work to enter upon the different effects of a more difficult nature that the Guitar is capable of, as they will be found fully explained in my "Guitar School," a more elaborate work published by BOOSEY & CO which also contains in addition to almost every necessary exercise a variety of Songs in different keys, and extracts from the works of the following great masters—GIULIANI, SOR, KREUTZER & LEGNANI.

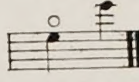
* Now published in 2 parts in a cheaper form at 2'6 each.

Learning the Guitar simplified by MME SIDNEY PRATTEN.

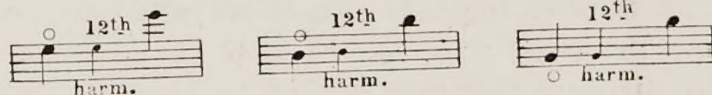
HINTS ON TUNING AND STRINGING THE GUITAR.

PREFACE

I have often heard the following remarks. 1.—“I cannot get my Guitar in perfect tune?”— 2.—“My Guitar will not keep in tune?”— 3.—“My strings are always breaking?”

The first may be caused by bad or “false” strings. When the string is “true” it will sound a perfect octave of the open string when pressed at the 12th fret thus:  if the string is false, then, it will sound either too sharp or too flat at the octave.

The way to try the gut strings is thus:—

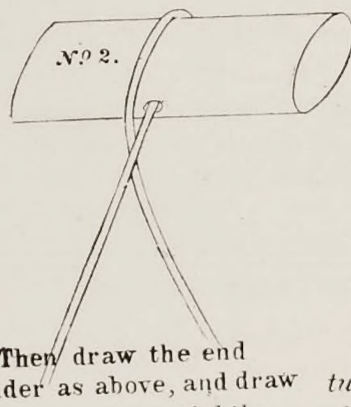
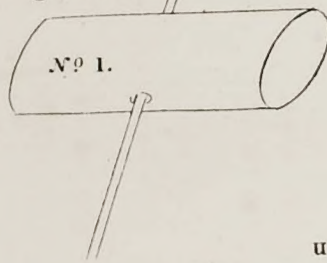


The Harmonics at the 12th fret are always perfect, so, if the string is good, the note that is pressed at the 12th fret should be the same sound as the HARMONIC NOTE on the 12th fret, if too sharp or too flat take off the string and turn it from the top to the bottom, the flaw, or defect in the string may disappear above the first fret, and the string found quite good or nearly so— but if still false, it will be found to be as much too high as it was too low before, or vice versa. If the first gut string is long enough, I invariably cut it in half it being easier to turn if false. Then if both ends are bad I have a fresh piece to try for the third or fourth time.

TO THE SECOND REMARK—I examine if the machine is bad or worn out:— As the machine may run down, or the strings have not been put on properly. By not twisting the strings under when put on they will not keep tight but continue to slip and run down, I therefore make these drawings to shew how the strings should be put on.

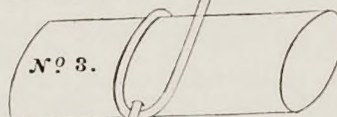
First make a knot at the end of the string, and put it in at the bridge where the pegs are

then carry the string with the right hand and thread it through thus:

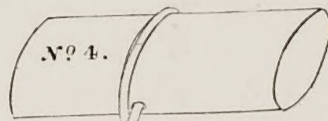


Then draw the end under as above, and draw the string down tightly and

hold it up with right hand while the left hand turns the peg of the machine up.



To tune the pegs hand. UP the strings turn from you with left to LOWER the strings towards you. be sure also to turn all the pegs the same way for up, and the reverse way for down.



This diagram applies to the little E gut string, being thinner requires two twists under and a loop or double knot to prevent it jumping out at the bottom.

12 The cause of the third remark may be, that the strings are bad, or some defect at the bridge, nut, or machine, (which cuts the strings) or, the Guitar is tuned too high.

13 To avoid the inconvenience of the strings breaking, I suggest to my pupils to tune the strings of the Guitar a whole note lower. Tuning the E silver string to D of the Piano, and the other notes in rotation, by this means the strings are not so hard to press down, nor so liable to break.

14 Unless playing with other instruments, for my own playing, I generally tune my Guitar a whole note lower, as above suggested, by that means the strings vibrate better and a more sympathetic tone is produced. See page 4. N° 15^a

TO TUNE THE GUITAR

FIRST EXAMPLE (UP TO PITCH)

⑮

The surest way of tuning the Guitar is with the Pianoforte. thus:

The Six Open Strings.

GUITAR.
To prevent the strings breaking it is better to tune them a whole note lower as by these smaller notes & italics.

PIANO.
See paragraph N° 13 in Preface.

Notes of the Piano in the Bass Clef.

By tuning the Guitar to the small notes the Guitar is a whole note below pitch.

⑮ A

The Student will observe that the strings of the Guitar are tuned to the *notes of the Piano, in the Bass Clef*, but that the *Guitar notes* are written in the *Treble Clef* an octave higher. It will be seen that the Guitar notes are written an octave higher than they sound or, vice versa, the Guitar sounds an octave lower than the notation. Although the Guitar sounds the deep notes of the bass clef: to simplify it for writing it is written an octave higher, and put in the treble clef.

SECOND EXAMPLE.— Without the Piano.

Place 2nd finger on 5th fret of E silver string which will produce the sound of

⑮

Tune next open string A in unison with it

OPEN STRING.

Place 2nd finger on 5th fret of middle silver string which will produce the sound of

Tune next little silver string D, in unison with it

OPEN STRING.

Place 2nd finger on 5th fret of little silver string which will produce the sound of

Tune next thick gut string G in unison with it.

OPEN STRING.

Place 2nd finger on 4th fret of G string which will produce the sound of

Tune next middle gut string B in unison with it.

OPEN STRING.

Lastly, place 2nd finger on 5th fret of middle gut string which will produce the sound of E.

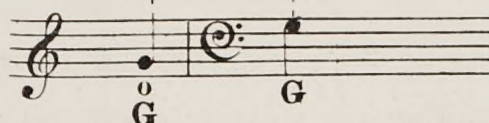
And tune next little E string in unison with it.

OPEN STRING.

RESULT.

Tune G open string to the
Piano or Tuning Fork.

THIRD EXAMPLE.

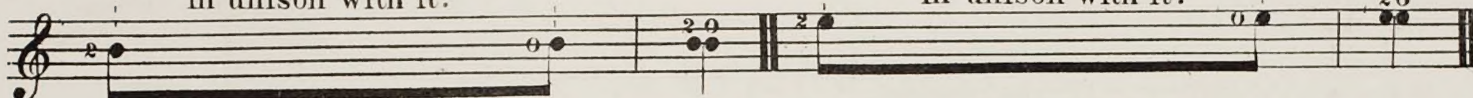


Then stop thick gut string G
on the 4th fret which will pro-
duce the sound of
B and tune next open string B
in unison with it.

result.

Then stop middle gut string B
on the 5th fret which will pro-
duce the sound of
E and tune next open string E
in unison with it.

result.

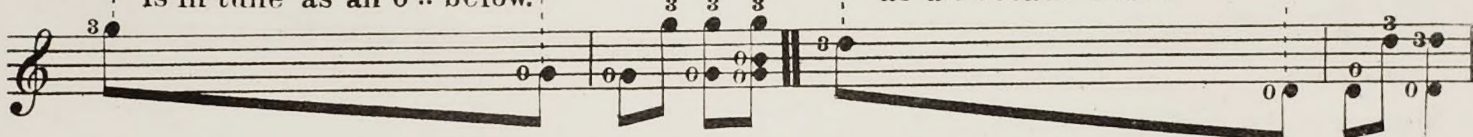


Then stop little gut string E
on the 3rd fret, which will pro-
duce the sound of
G, and see if open gut string G
is in tune as an 8^{va} below.

thus.

Then stop middle gut string B
on the 3rd fret, which will pro-
duce the sound of
D, and tune little open sil: str: D
as an octave below.

thus.

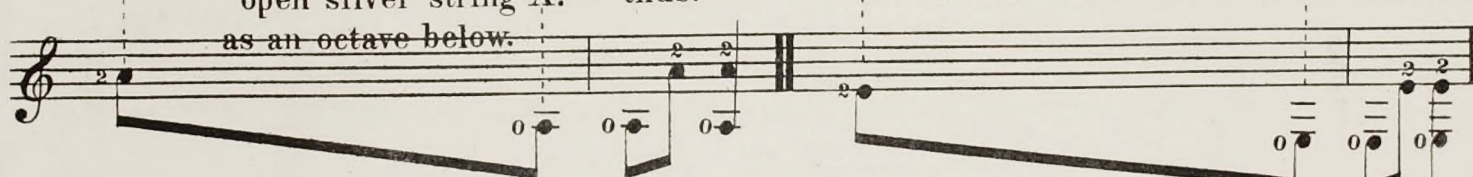


Then stop thick gut string G
on the second fret, which will
produce the sound of
A and tune middle

open silver string A. thus.
as an octave below.

Lastly stop little silver string D
on the second fret which will pro-
duce the sound of

E and tune thick open sil: str: E
as an octave below thus.



If the tuning has been correct the
two following strings will sound a
double octave. thus:



then try them thus.

PRELUDE.



Note — Should the student wish the pitch lower, instead of tuning the G string to G on the Pianoforte strike F# or Fb which will make it a half, or, a whole tone lower.

TERMS AND CHARACTERS USED IN GUITAR MUSIC.

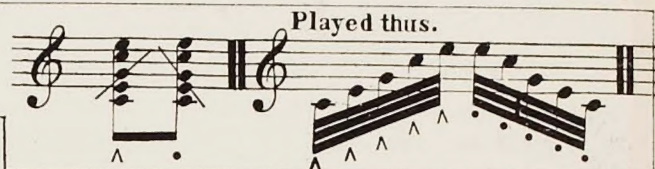
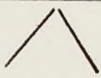
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LEFT HAND FINGERING.		RIGHT HAND FINGERING.	
Thumb.....	*	Thumb.....	^
First finger.....	1	First finger.....	.
①⑦ Second finger.....	2	Second finger.....	:
Third finger.....	3	Third finger.....	:
Fourth finger.....	4	Open String.....	o

The effects produced by the Right hand are called DASHES, ARPEGGIOS, DRUM, NAILS, and ETOUFFÉ. as illustrated. viz:

DASH

⑱



Played thus.

⑲

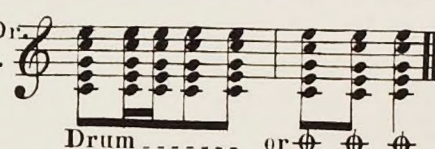
ARPEGGIO.



Played thus.

DRUM. ϕ . D. or Tambour.

⑳

Drum or ϕ

This effect is produced with the right hand, by raising it slightly and letting the thumb fall across the strings with a spring, and instantly raising it again to allow the strings to vibrate.

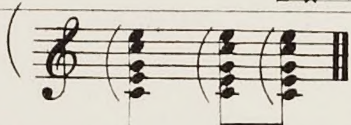
Also written thus



nails, nails,

NAILS.

㉑

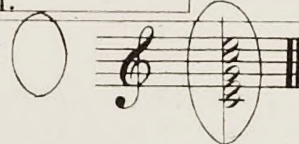


A Spanish effect produced by striking the strings with the *outer part*

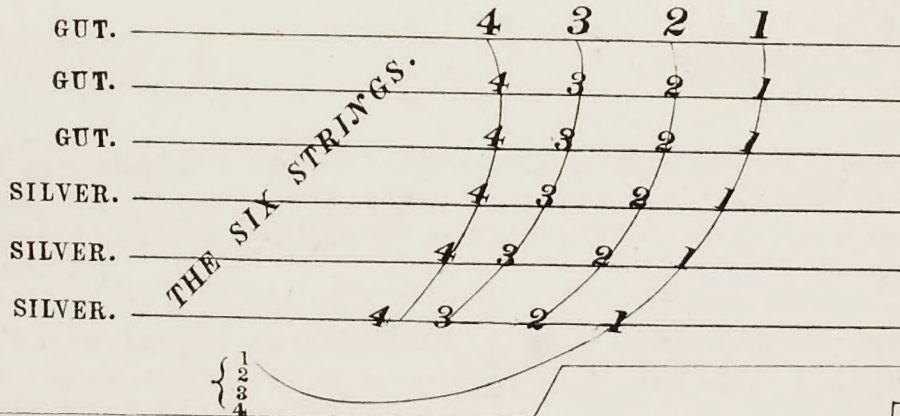
of the nails of the right hand, beginning with the third finger and letting the 2nd and 1st fingers follow in rapid succession.

TWIRL.

㉒



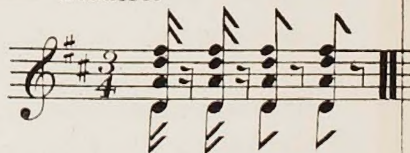
A pretty effect produced by the *right hand*. rather difficult to explain on paper, however, begin with the 4th finger and let the other fingers follow in succession, rapidly, in the form of a semi-circle - when finished the hand will be found closed.



THE SIX STRINGS.

 $\left\{ \begin{array}{l} 1 \\ 2 \\ 3 \\ 4 \end{array} \right.$

Etouffé.



㉓ ETOUFFÉ This effect is produced with the right hand, by stopping the vibration of the strings with the same fingers instantly after the strings have been struck, (but the left hand fingers remain on the strings) - this applies to quick passages.

There is also another way in slower passages by striking the strings with the fingers, and then placing the right hand on the strings to stop the vibration.

When this peculiar effect is intended the word ETOUFFE is generally written over the passage. see page 19.



Etouffe.

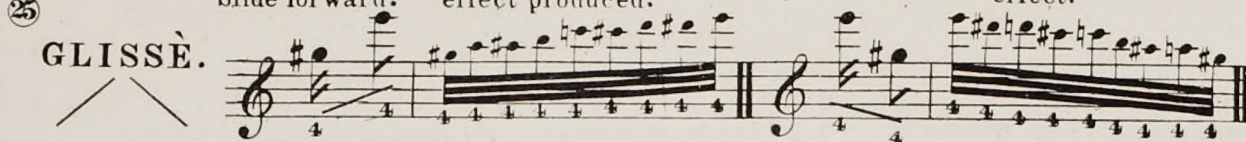
㉔ Barré. Indicates that the first or fourth finger should be placed across all, or as many strings as may be required.

The effects produced by the LEFT HAND are GLISSÉ, SLURS, APPOGGIATURA, VIBRATO and HARMONICS.

25
GLISSÈ.

Slide forward.	effect produced.
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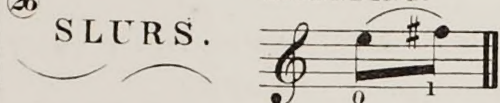
Slide backward, effect.



Strike the G#, then let the little finger slide quickly down to the E, which will sound sufficiently without striking the string again. see Waltz pages 13 & 15.

26
SLURS.

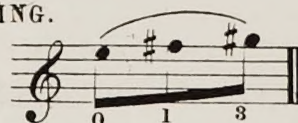
ASCENDING.



Strike **E** with right hand and while the string is sounding, thump the first finger of the left hand to make the **F#** sound. **DESCENDING.**

Strike the F# with right hand, then quickly pull the 1st finger of the left hand off the string so that the E may sound.

ASCENDING.



Strike the E with right hand, then quickly thump F# and G# with the 1st & 3rd fingers of left hand.

First place both fingers of left hand on G# and F# ready then strike G# with the right hand, then pull the string with the 3rd finger so that the F# sounds, then pull 1st finger so that the open E sounds.

27

APPOGGIATURA.

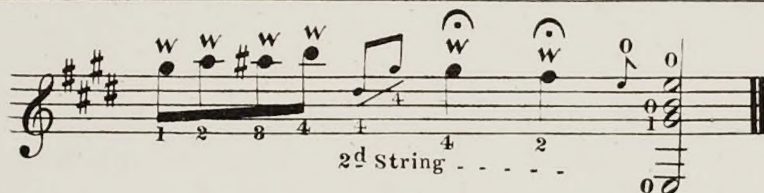
a note of embellishment, generally written in smaller type.



Extract from page 25.

Place second finger ready, then strike the B with the right hand, thump C. with left hand, then quickly pull 3rd finger to make B sound. Always play Bass with the first little note.

VIBRATO. w

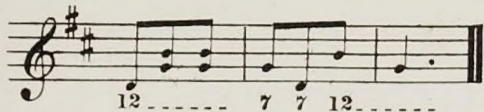


A very charming effect, as used
on the Violin and Violincello.

Place the left hand finger on the note, remove the thumb from the back of the neck, then, as soon as the string is struck (which should be near or over the sounding hole) give a tremulous movement to the left hand or arm, and the note will continue to vibrate; this effect can be used with advantage in slow and pathetic music. see Andante, page 25.

29

HARMONICS.



See page 15- 3rd line.

it lightly, *exactly over the fret marked*, strike the strings near the bridge with greater force than usual, then quickly throw off the left hand fingers, to allow the harmonic sounds to vibrate.

The Harmonics will be found more fully explained in my GUITAR SCHOOL* pages 65 66 and 67 with Diagrams and Illustrations of the different modes adopted to express them by GIULIANI, LEGNANI, SOR, KREUTZER and NEULAND.

There is also another mode of producing Harmonics with double fingering (a double doigter) also explained with Diagrams and Examples. see pages 68 and 69. with many other effects and hints on TOUCH, TONE, and EXPRESSION.—*These are explained in my Guitar School* Part 2- Published by Boosey price 2/6*

Those who have not heard the Guitar well played, can have no idea of its beauty and sympathetic tones. Although I have endeavoured to explain all the effects in as clear and concise a form as possible, still, unless the Student can hear how they should be played, the effect cannot be realized. In the same manner as in studying a language, and not hearing the pronunciation.

NOTICE.—The Guitar School which was 12/- is now published in a cheaper form in 2 parts at 2/6 and is now called "Guitar Tutor."
Learning the Guitar simplified by M^{me} SIDNEY PRATTEN.

THE SIX OPEN STRINGS.

The scale of G made on the 3 gut strings

SILVER STRING. SILVER. SILVER. GUT. GUT. GUT.

THE NUT.

1st FRET. 2nd 3rd

LESSON THE FIRST

FOR THOSE WHO HAVE NOT YET LEARNT THE GUITAR.

As the positions of the chords in the key of C Major are to some very difficult, and tiring to the hand and arm of the beginner, until the fingers of the left hand become accustomed to press on the strings and the right to strike I suggest that before looking at the notes on the fingerboard, the pupil should learn the six open strings and then I keep the pupil for the first 2 lessons in the key of G Major see pages 9A and 13.

SILVER GUT.

Then learn to strike the strings with the right hand, put the little finger down on the sounding board, raise the wrist slightly, and strike with the following fingers see diagram of hand N^o 3.

SILVER GUT

For this fingering refer to page 6. N^o 17.

To strike the following, and to form the position of the hand, let the thumb always close over the first finger, resting between the first and second joint see diagram of hand N^o 2.

The 2nd finger follows the 1st and both close under the thumb.

The 3rd finger follows the 2nd & 1st so when the chord is struck the three fingers will be closed.

If still a difficulty in striking, then try the following line

Try this way with 3 Gut Strings.

Or this, strike G string with thumb.

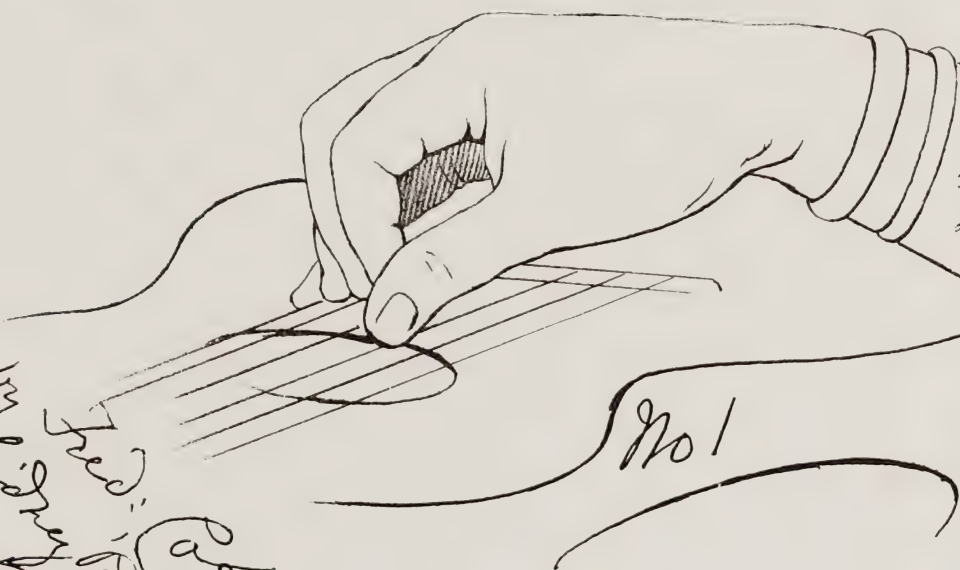
Learning the Guitar simplified by M^{me} SIDNEY PRATTEN.

For this way of striking see re mark at top of page 9A.



No 1

Models of Mrs Lidney Pratten's hand
showing how to strike the string &
the slant & position of hand



No 1

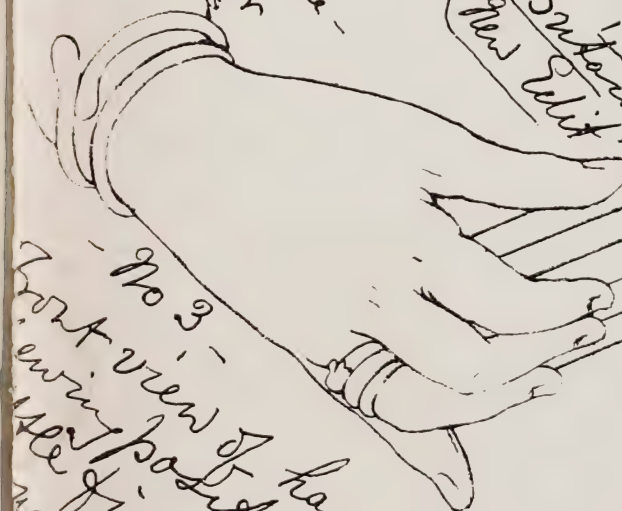


No 2
showing position
of fingers, when the
strings are struck.

Catharina Josepha Pratten

London. 1883.

Drawn by Fred Catman.
For Mrs Lidney Pratten's celebrated book
"Learning the Guitar simplified"
see "Pencil Points"
also "The Guitarist"
also "The Guitar"
under "Guitar"



No 3
front view of hand
showing position of
fingers on
fretting board



THE SIX OP

As the
and arm
the right
open strin

Then lea
the wrist



To strik
resting bet



If still a dil

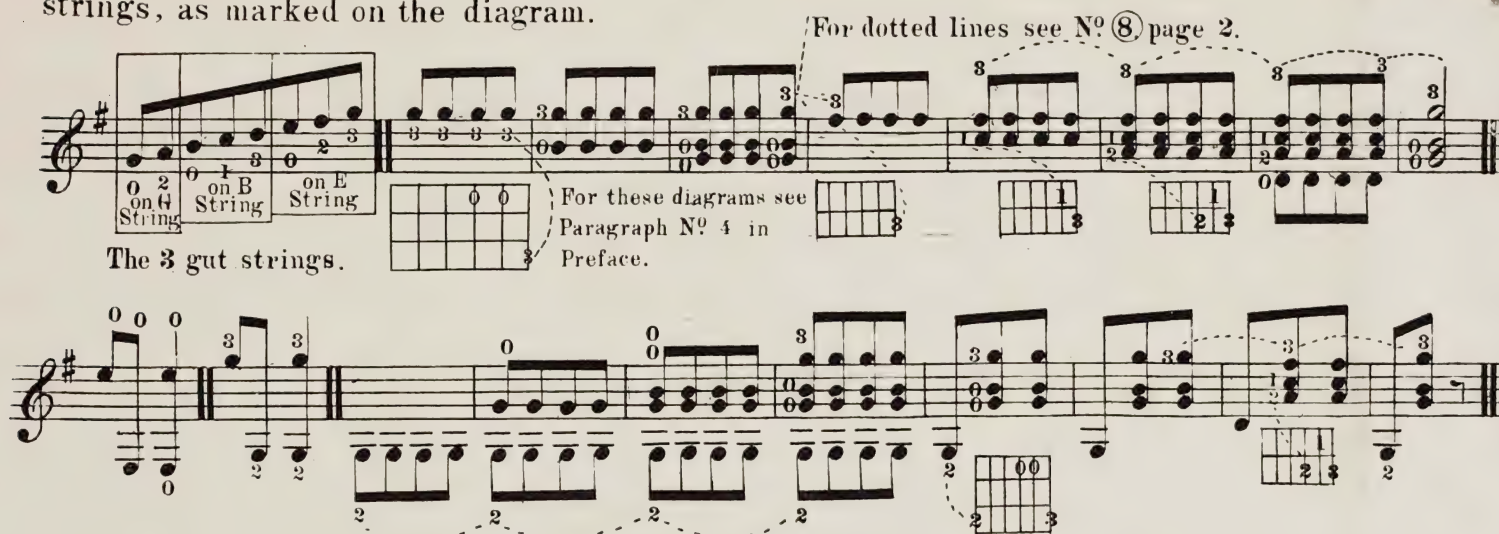
Try this wa
with 3 Gut
Strings.

Learning the C

Should the pupil find a difficulty in playing the three preceding Exercises, leave them for a while, and practice the following, when on returning to them they will appear easier.



When the pupil can strike the strings, then learn the Scale of G Major on the three gut strings, as marked on the diagram.



When the pupil can play the above chords perfectly, then learn the Song "Benedetta" see p. 31.

The correct way of fingering the chord of G is thus



But beginners whose little fingers are short or weak will find the following mode easier.



After this exercise on notes already learnt better take page 9A and page 13 (top 3 lines) before going to C Major.



The pupil having learnt to strike the strings and place the fingers on the frets, can go on with C Major, learning the notes on the silver strings, or continue still in the key of G

major as above suggested.



THE SIX OPEN STRINGS.

THE SCALE OF G MADE ON THE 3 GUT STRINGS

SILVER STRING. SILVER. SILVER. GUT. GUT. GUT.

THE NUT.

1st FRET. 2nd 3rd

1st FRET. 2nd 3rd

LESSON THE FIRST

FOR THOSE WHO HAVE NOT YET LEARNT THE GUITAR.

As the positions of the chords in the key of C Major are to some very difficult, and tiring to the hand and arm of the beginner, until the fingers of the left hand become accustomed to press on the strings and the right to strike I suggest that before looking at the notes on the fingerboard, the pupil should learn the six open strings and then I keep the pupil for the first 2 lessons in the key of G Major see pages 9A and 13.

SILVER GUT.

Then learn to strike the strings with the right hand, put the little finger down on the sounding board, raise the wrist slightly, and strike with the following fingers see diagram of hand N^o 3.

SILVER GUT

For this fingering refer to page 6. N^o 17.

To strike the following, and to form the position of the hand, let the thumb always *close over the first finger*, resting between the first and second joint see diagram of hand N^o 2.

The 2nd finger follows the 1st and both *close under the thumb*.

The 3rd finger follows the 2nd & 1st so when the chord is struck the three fingers will be closed.

If still a difficulty in striking, then try the following line

Try this way with 3 Gut Strings.

Or this, strike G string with thumb.

For this way of striking see remark at top of page 9A.

As I find beginners have so much difficulty in forming the correct way of holding the right hand, unless a good position is obtained they cannot strike the strings without twanging, which is a great fault. The secret is, the weakness of the 3rd finger, (more or less.) So that I have written the following exercises in which the third finger is not to be used until the position is formed, after which, the third finger will fall naturally into its place.

The scale of G on the 3 gut strings.

G string. B string. E string.

D silver. G gut.

Nº 1.

Nº 2.

Dolce (over sounding hole) -

D.C.

Nº 3.

Fine

After this the pupil can learn next page, and song page 31, striking the chords in the above manner.

Nº 4.

Fine

Strings.

For harmonics see page 7. Nº 29

harm: 12 harm: 12

D.C.

THE OPEN STRINGS.

SILVER STRING.

THE NUT...

1st FRET.

2nd

3rd

4th

5th

6th

7th

8th

9th

10th

11th

12th

13th

14th

15th

16th

17th

1st FRET.

2nd

3rd

4th

5th

6th

7th

8th

9th

10th

11th

12th

13th

14th

15th

16th

17th

Body of the GUITAR.

When a passage has the position marked in Roman figures or otherwise, the 1st finger should be used for *that* fret, and the other fingers follow as they may be required on the other frets.

Example thus

As this chord occupies three frets viz: the 5th. 6th. & 7th. to explain this, I draw the six strings

thus.

Then I only draw as many frets as I may require, namely three

thus.

As the chord is marked Vth position, place the 1st finger on the 5th fret, and let the other fingers find their places. The 0 signifies the Open string.

IX.

Another Example

For the more elaborate study of the Guitar in its difficulty the student will find exercises and scales in thirds, sixths & octaves & extracts of more difficult compositions by various composers in her *Guitar School* Published by Messrs Boosey in 2 parts at 2/6 each.

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Exercise on the Open Strings.

SCALE.

Exercise.

WALTZ.

Here follows Song page 29.30.

Prelude.

Example of Chords which may occur in the Key of C.

Exercise.

Chords in different positions.

G Major.

SCALE.

THE OPEN STRINGS.

SILVER STRING.

SILVER.

SILVER.

GUT.

GUT.

GUT.

THE NUT.

1st FRET.

2nd

3rd

4th

5th

6th

7th

8th

9th

10th

11th

12th

13th

14th

15th

16th

17th

1st FRET.

2nd

3rd

4th

5th

6th

7th

8th

9th

10th

11th

12th

13th

14th

15th

16th

17th

When a passage has the position marked in Roman figures or otherwise, the 1st finger should be used for *that* fret, and the other fingers follow as they may be required on the other frets.

Example thus

As this chord occupies three frets viz: the 5th. 6th. & 7th. to explain this, I draw the six strings

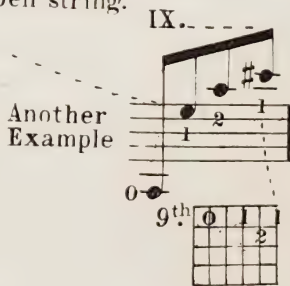
thus.

Then I only draw as many frets as I may require, namely three

thus.

1	0	1	1
2		2	
3		3	

As the chord is marked Vth position, place the 1st finger on the 5th fret, and let the other fingers find their places. The 0 signifies the Open string.



Another Example

BODY OF THE GUITAR.

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G Major.

G Major.

slisse.

WALTZ.

[illegible]

The musical score for 'The Song of the Lark' is written on a single staff with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Allegretto' and the time signature is 3/4. The score begins with a 12-measure introduction, indicated by a bracket and the number '12.' below the staff. The melody is characterized by a series of eighth and sixteenth notes, often beamed together. A box in the upper left corner contains the numbers 1, 2, 3, and 4, corresponding to the first four measures. The word 'harmonic.' is written above the staff at the end of the 12-measure introduction. The score continues with a series of notes, including a 'glisse.' (glissando) marked above a note. The piece concludes with a double bar line and the instruction 'D.C.' (Da Capo). Below the staff, the text 'Here follows Song page 32.' is written.

Prelude.

3d

3d

2d

III

Prelude.

II

III

lento

Examples 3d

3d

Prélude

Examples of Chords in different positions.

III position.

[illegible]

The image shows a musical score for the piece "The Swan" by Camille Saint-Saëns, specifically the guitar part. The score is written on a single staff with a treble clef and a key signature of one sharp (F#). The tempo is marked "Allegretto". The score begins with a "loco" marking. A fretboard diagram is provided, showing a 6x6 grid with fingerings: 2 on the first string, 0 on the second, 1 on the third, and 4 on the fourth. The guitar part includes various techniques such as triplets, slurs, and a "rall." (rallentando) marking. The score ends with a double bar line.

D Major.

SCALE.

THE OPEN STRINGS.

SILVER STRING. SILVER. SILVER. GUT. GUT. GUT.

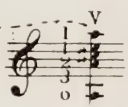
THE NUT.

1st FRET. 2nd. 3rd. 4th. 5th. 6th. 7th. 8th. 9th. 10th. 11th. 12th. 13th. 14th. 15th. 16th. 17th.

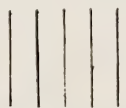
1st FRET. 2nd. 3rd. 4th. 5th. 6th. 7th. 8th. 9th. 10th. 11th. 12th. 13th. 14th. 15th. 16th. 17th.

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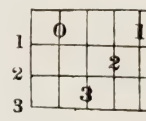
When a passage has the position marked in Roman figures or otherwise, the *1st finger* should be used for *that fret*, and the other fingers follow as they may be required on the other frets.

Example thus 


As this chord occupies three frets viz: the 5th. 6th. & 7th. to explain this, I draw the six strings

thus. 

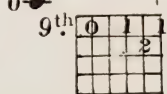
Then I only draw as many frets as I may require, namely three

thus. 

As the chord is marked *Vth* position, place the *1st* finger on the *5th* fret, and let the other fingers find their places. The *0* signifies the Open string.

IX. 

Another Example

IX. 

BODY OF THE GUITAR.

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All Guitars should have marks placed on the neck at the 5th. 7th. & 9th. frets as it is a guide to find the different positions.

Chords in different positions.

Learning the

D Major.

0 1 2 3 4 5 6 7 8 9 10 11 12

WALTZ.

gliss. See page 7. N^o 25

Fine.

Harmonics.

frets. 12 7 12 7 12

See page 7. N^o 29

D.C.

Here follows Song pages 33 & 34.

Prelude.

0 1 2 3 4 5 6 7 8 9 10 11 12

Example of double notes.

5 7 9

Example of Scale in 7th position.

VII. 7th 9th

Andante.

0 1 2 3 4 5 6 7 8 9 10 11 12

Fine

rall.

D.C.

Chords in different positions.

VII. IX. X. V. VI. loco

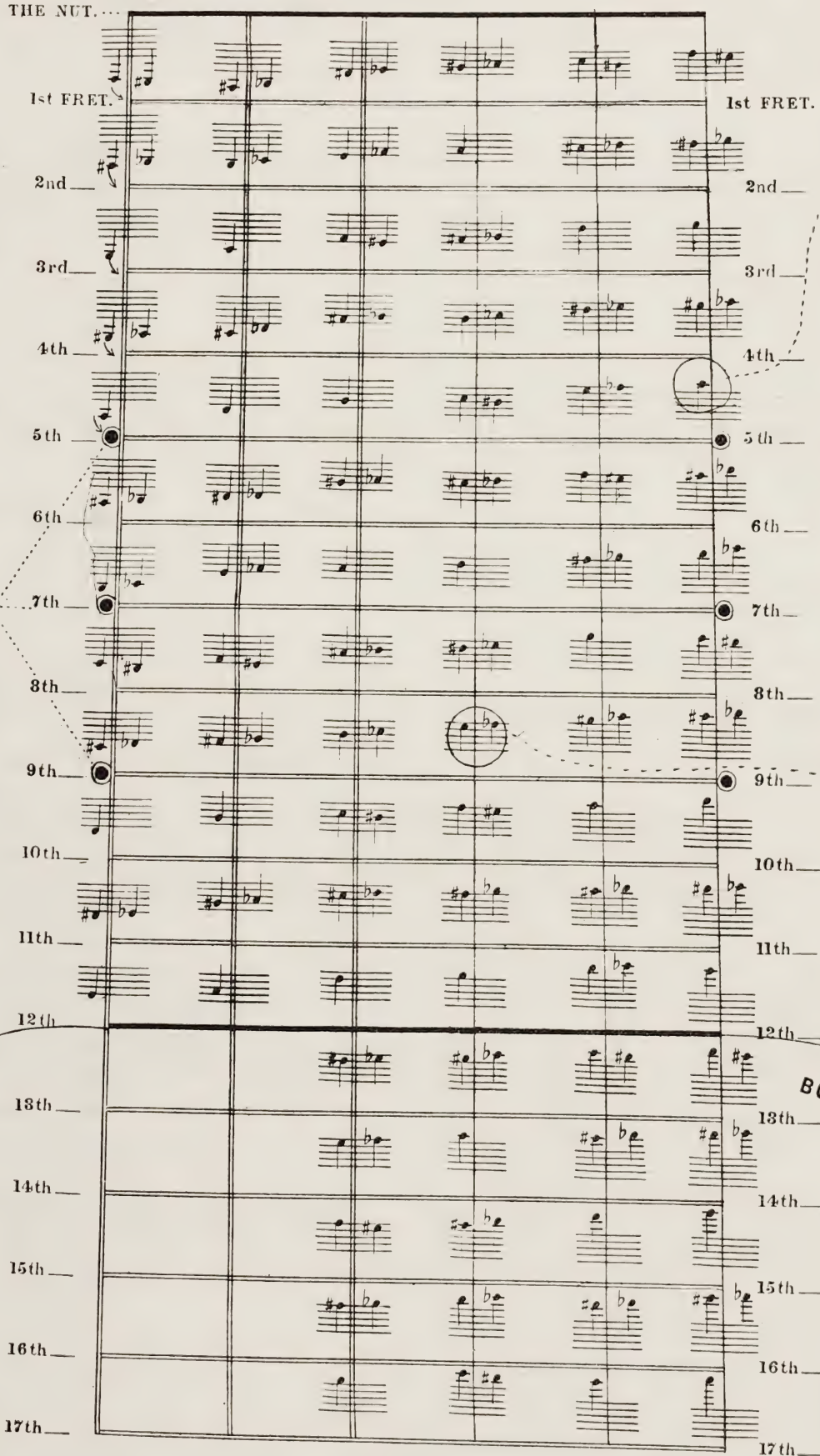
A Major.

THE OPEN STRINGS.

SCALE.

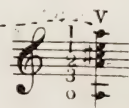
THE NUT.

All Guitars should have marks placed on the neck at the 5th, 7th, & 9th frets as it is a guide to find the different positions.



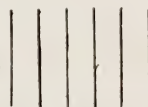
When a passage has the position marked in Roman figures or otherwise, the 1st finger should be used for *that fret*, and the other fingers follow as they may be required on the other frets.

Example thus



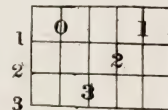
As this chord occupies three frets viz: the 5th, 6th, & 7th. to explain this, I draw the six strings

thus.



Then I only draw as many frets as I may require, namely three

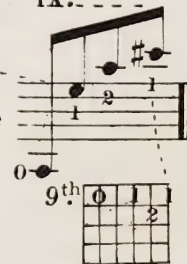
thus.



As the chord is marked Vth position, place the 1st finger on the 5th fret, and let the other fingers find their places. The 0 signifies the Open string.

IX.

Another Example

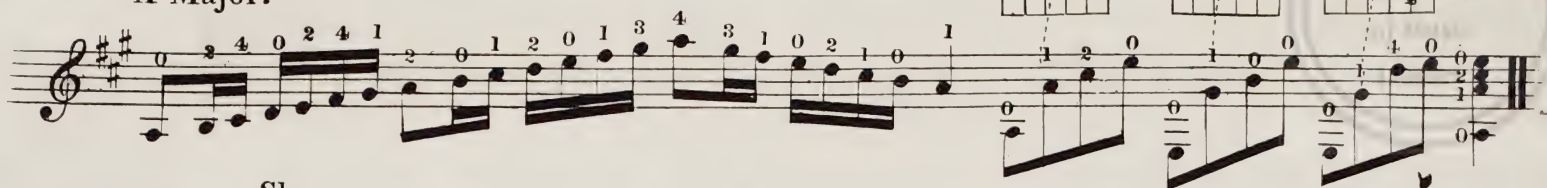


BODY OF THE GUITAR.

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A Major.



WALTZ.

Slur.

Slur.



For Slurs see page 7. N^o 26

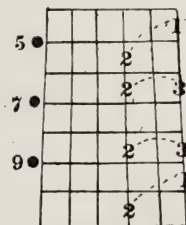



Song page
36.

Preludes in different positions.



Diagram of
notes used in
the following
Example and
Piece.



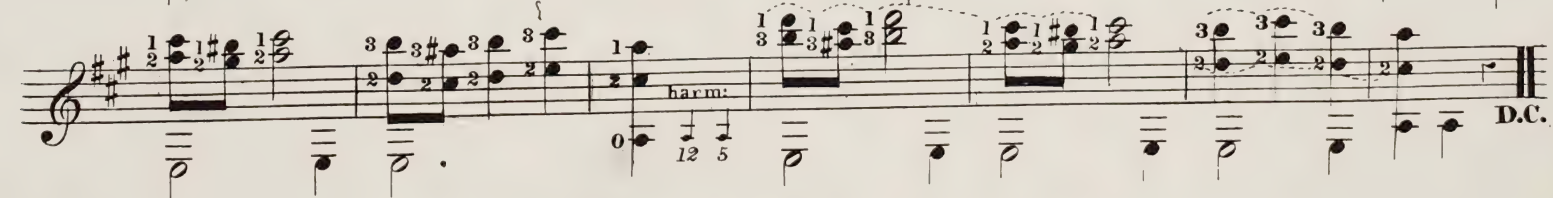
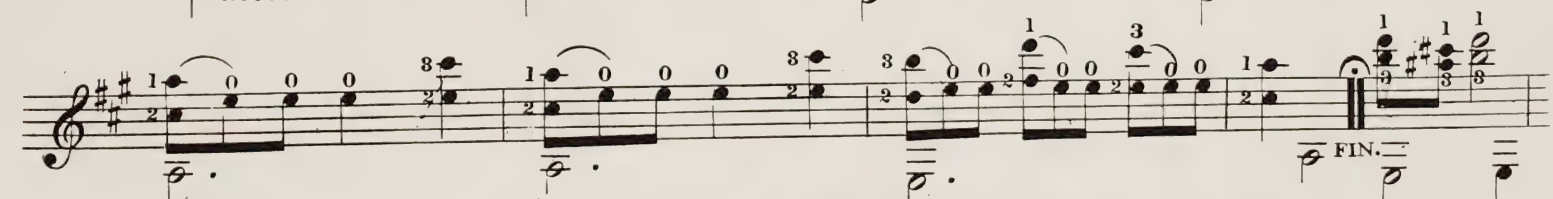
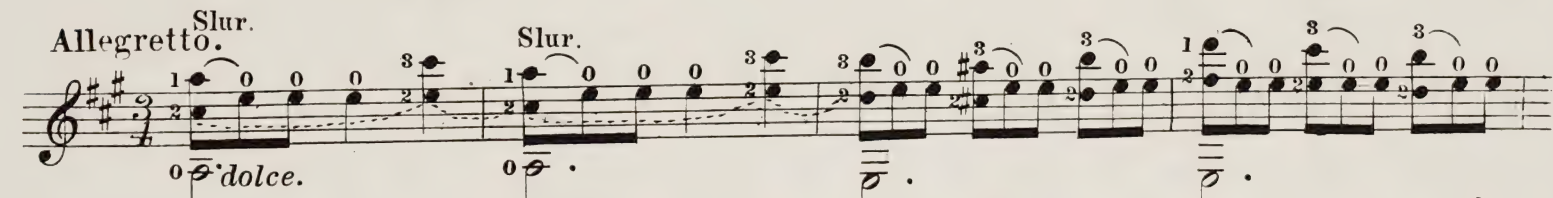
Example. 



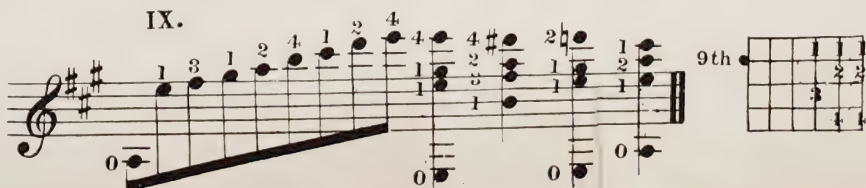
Allegretto.^{Slur.}

Slur.

Slur.



Ex: in the 9th position.



E Major.

SCALE.

THE OPEN STRINGS.

SILVER STRING. SILVER. SILVER. GUT. GUT. GUT.

THE NUT...

1st FRET.

2nd

3rd

4th

5th

6th

7th

8th

9th

10th

11th

12th

13th

14th

15th

16th

17th

All Guitars should have marks placed on the neck at the 5th, 7th, & 9th frets as it is a guide to find the different positions.

When a passage has the position marked in Roman figures or otherwise, the 1st finger should be used for *that* fret, and the other fingers follow as they may be required on the other frets.

Example thus



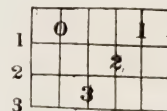
As this chord occupies three frets viz: the 5th, 6th, & 7th, to explain this, I draw the six strings

thus.



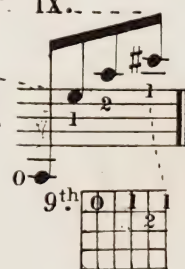
Then I only draw as many frets as I may require, namely three

thus.



As the chord is marked Vth position, place the 1st finger on the 5th fret, and let the other fingers find their places. The 0 signifies the Open string.

Another Example



BODY OF THE GUITAR.

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E Major.

9th Position.

IX.

Prelude.

here follows song-page 37.

rall:

Moderato.

etouffe. See page 6. N° 23

dolce.

etouffe.

dolce.

cresc.

f

F Major.

SCALE.

THE OPEN STRINGS.

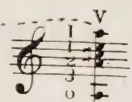
SILVER STRING. SILVER. SILVER. GUT. GUT. GUT.

All Guitars should have marks placed on the neck at the 5th, 7th, & 9th frets as it is a guide to find the different positions.

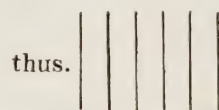
1st FRET. 2nd. 3rd. 4th. 5th. 6th. 7th. 8th. 9th. 10th. 11th. 12th. 13th. 14th. 15th. 16th. 17th.

When a passage has the position marked in Roman figures or otherwise, the 1st finger should be used for *that* fret, and the other fingers follow as they may be required on the other frets.

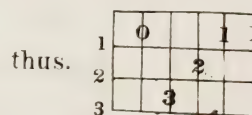
Example thus



As this chord occupies three frets viz: the 5th, 6th, & 7th. to explain this, I draw the six strings

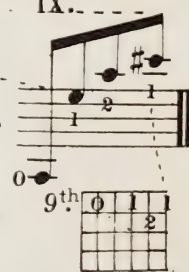


Then I only draw as many frets as I may require, namely three



As the chord is marked Vth position, place the 1st finger on the 5th fret, and let the other fingers find their places. The 0 signifies the Open string.

Another Example



BODY OF THE GUITAR.

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F. Major.

Musical notation for F. Major, featuring guitar-specific techniques like barre and fingering diagrams. The notation includes a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The music is written in a single system with a treble clef. The notation includes a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The music is written in a single system with a treble clef. The notation includes a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The music is written in a single system with a treble clef.

WALTZ. Extract from Mauro Giuliani Op:57.

Musical notation for WALTZ. Extract from Mauro Giuliani Op:57. The notation includes a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The music is written in a single system with a treble clef. The notation includes a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The music is written in a single system with a treble clef. The notation includes a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The music is written in a single system with a treble clef.

Musical notation for TRIO. The notation includes a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The music is written in a single system with a treble clef. The notation includes a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The music is written in a single system with a treble clef. The notation includes a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The music is written in a single system with a treble clef.

Musical notation for V. III. I. III. loco. The notation includes a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The music is written in a single system with a treble clef. The notation includes a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The music is written in a single system with a treble clef. The notation includes a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The music is written in a single system with a treble clef.

Musical notation for the final section. The notation includes a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The music is written in a single system with a treble clef. The notation includes a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The music is written in a single system with a treble clef. The notation includes a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The music is written in a single system with a treble clef.

A Minor.

ascending SCALE. descending.

0 2 4 0 2 3 0 2 4 1 2 0 1 3 0

THE OPEN STRINGS.

SILVER STRING. SILVER. SILVER. GUT. GUT. GUT.

All Guitars should have marks placed on the neck at the 5th, 7th, & 9th frets as it is a guide to find the different positions.

THE NECK.

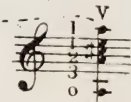
1st FRET. 2nd 3rd 4th 5th 6th 7th 8th 9th 10th 11th 12th 13th 14th 15th 16th 17th

1st FRET. 2nd 3rd 4th 5th 6th 7th 8th 9th 10th 11th 12th 13th 14th 15th 16th 17th

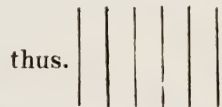
BODY OF THE GUITAR.

When a passage has the position marked in Roman figures or otherwise, the 1st finger should be used for that fret, and the other fingers follow as they may be required on the other frets.

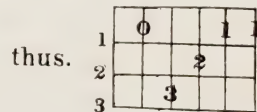
Example thus



As this chord occupies three frets viz: the 5th, 6th, & 7th. to explain this, I draw the six strings



Then I only draw as many frets as I may require, namely three



As the chord is marked Vth position, place the 1st finger on the 5th fret, and let the other fingers find their places. The 0 signifies the Open string.

Another Example



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A Minor.

23

5th

V

HUNGARIAN AIR.

Song pages 39 & 40

Andante
maestoso.

dolce.

rall.

f

9th

5th

IX

V

loco

f

1st

2d

5th

V

f

See page 6. No 21 dash
No 18

Exercises
with the chords
in different
positions.

5th

5th

5th

V

loco

dolce.

f

glisse.

Exercises
in the various
Chords.

10th

10th

8th

7th

5th

X

VIII

VII

V

loco

f

E Minor.

ascending. SCALE.

descending.

THE OPEN STRINGS.

SILVER STRING.

SILVER.

SILVER.

GUT.

GUT.

GUT.

THE NECK.

1st FRET.

2nd

3rd

4th

5th

6th

7th

8th

9th

10th

11th

12th

13th

14th

15th

16th

17th

1st FRET.

2nd

3rd

4th

5th

6th

7th

8th

9th

10th

11th

12th

13th

14th

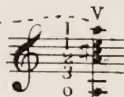
15th

16th

17th

When a passage has the position marked in Roman figures or otherwise, the 1st finger should be used for that fret, and the other fingers follow as they may be required on the other frets.

Example thus



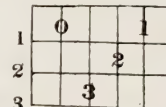
As this chord occupies three frets viz: the 5th. 6th. & 7th. to explain this, I draw the six strings

thus.



Then I only draw as many frets as I may require, namely three

thus.



As the chord is marked Vth position, place the 1st finger on the 5th fret, and let the other fingers find their places. The 0 signifies the Open string.

IX.

Another Example



BODY OF THE GUITAR.

For the more elaborate study of the Guitar in its difficulty the student will find exercises and scales in thirds, sixths & octaves & extracts of more difficult compositions by various composers in her *Guitar School* Published by Messrs Boosey in 2 parts at 2/6 each.

All Guitars should have marks placed on the neck at the 5th. 7th. & 9th. frets as it is a guide to find the different positions.

As many notes of the same name and sound occur on different strings, in different positions, it is best for the pupil to learn the one set of notes first (as they appear in the Scale placed at the top of this page, and are also marked with circles round the notes on the diagram of the finger board,) and then learn the other notes as they are required, by comparing the passages marked in their different positions and the Diagrams placed over them.

E Minor.

25

Prelude.

MAZURKA.

Moderato.

Andante
molto
espress.

THE OPEN STRINGS.

SILVER STRING. SILVER. SILVER. GUT. GUT. GUT.

G gut A B gut E gut

All Guitars should have marks placed on the neck at the 5th, 7th, & 9th frets as it is a guide to find the different positions.

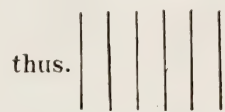
THE NUT.

1st FRET. 2nd 3rd 4th 5th 6th 7th 8th 9th 10th 11th 12th 13th 14th 15th 16th 17th

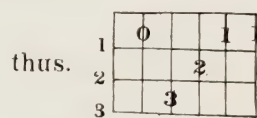
When a passage has the position marked in Roman figures or otherwise, the 1st finger should be used for that fret, and the other fingers follow as they may be required on the other frets.

Example thus

As this chord occupies three frets viz: the 5th, 6th, & 7th. to explain this, I draw the six strings



Then I only draw as many frets as I may require, namely three



As the chord is marked Vth position, place the 1st finger on the 5th fret, and let the other fingers find their places. The 0 signifies the Open string.

IX.

Another Example

BODY OF THE GUITAR.

For the more elaborate study of the Guitar in its difficulty the student will find exercises and scales in thirds, sixths & octaves & extracts of more difficult compositions by various composers in her Guitar School Published by Messrs Boosey in 2 parts at 2/6 each.

As many notes of the same name and sound occur on different strings, in different positions, it is best for the pupil to learn the *one set of notes first* (as they appear in the Scale placed at the top of this page, and are also marked with circles round the notes on the diagram of the finger board,) and then learn the other notes as they are required, by comparing the passages marked in their different positions and the Diagrams placed over them.

VI VII VIII

27

Chords in different positions.

10th 8th 6th 5th 4th 3rd

loco harm.

12 5

Moderato.

01.

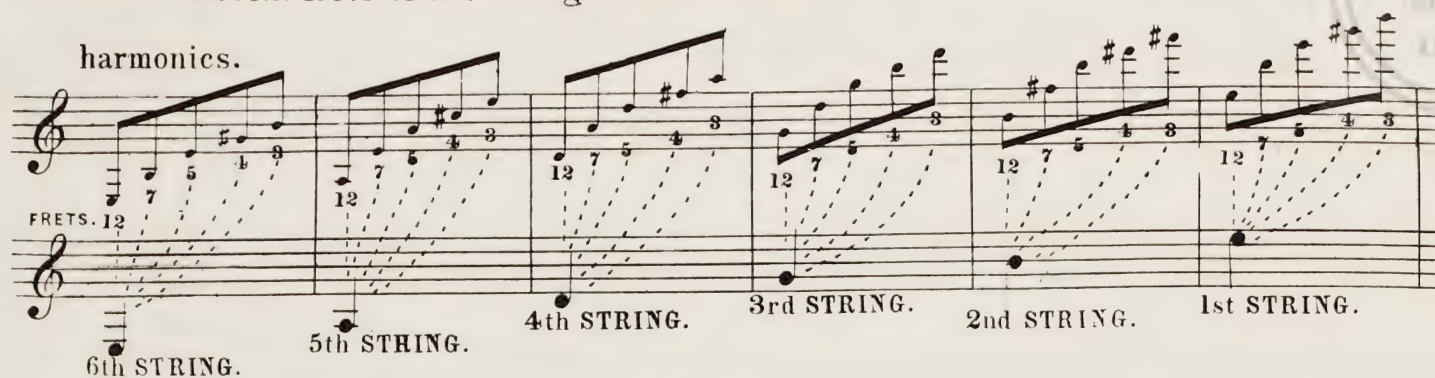
See page 7 N° (27)

5th position. The score shows a sequence of notes with fingerings (1, 2, 3, 4) and a diagram of the 5th position on the violin string. The diagram shows the 5th position with fingerings 1, 2, 3, 4.

3^d 2^d 1st Fingers

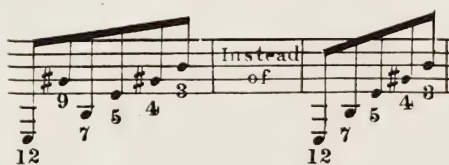
Fingering of right hand :: .

The following harmonics (sounding an octave higher than written) can be produced on the different frets of the strings marked below.



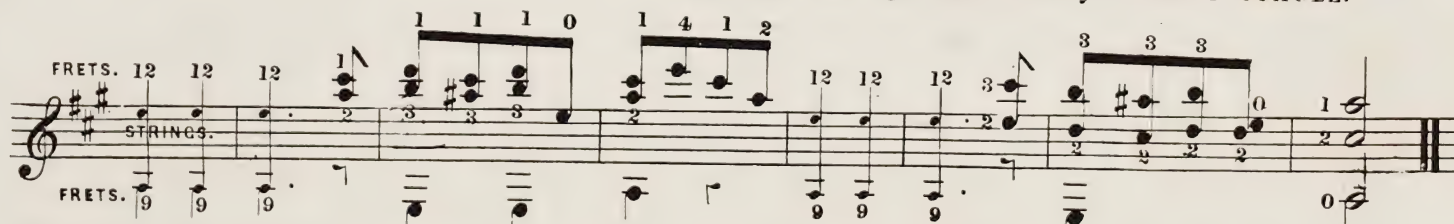
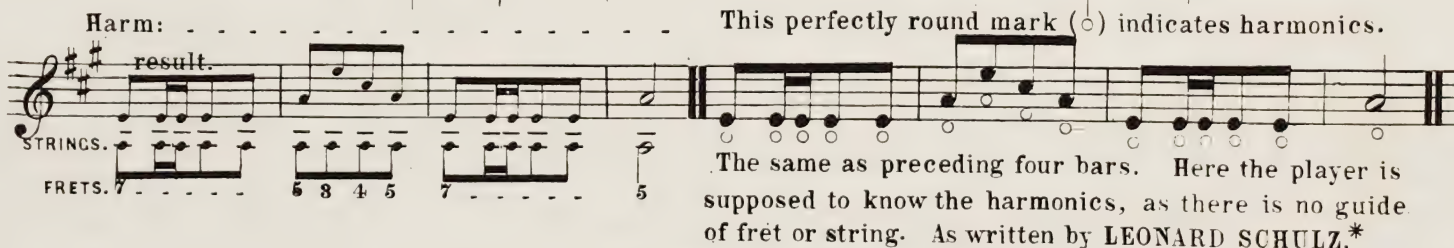
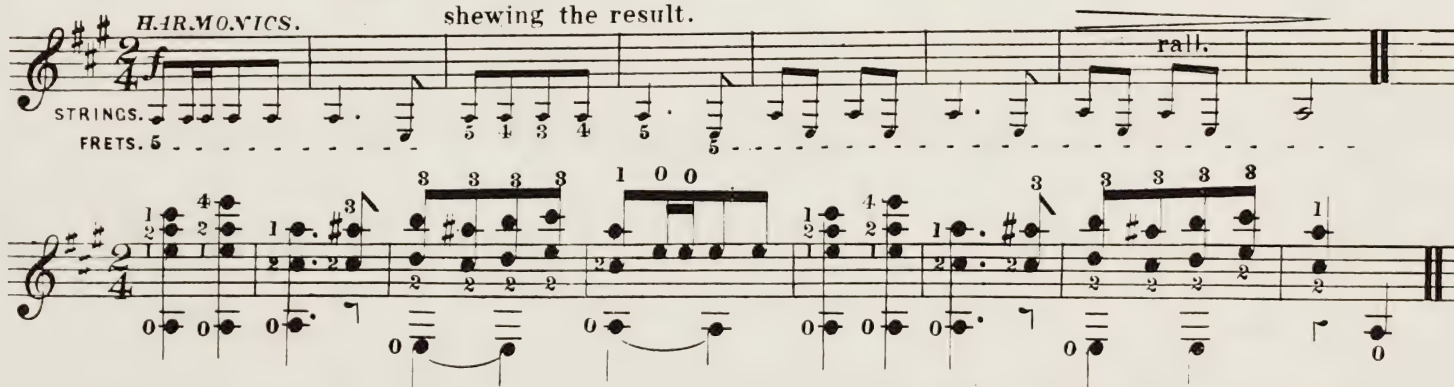
The pupil will see at a glance, by the above arrangement, the harmonics which can be produced on each string.

In the above example I have omitted the 9th fret harmonic on each of the strings, as it produces the same sound as the 4th fret, and is seldom used — by omitting it, I retain the uniform progression — otherwise it would be thus:

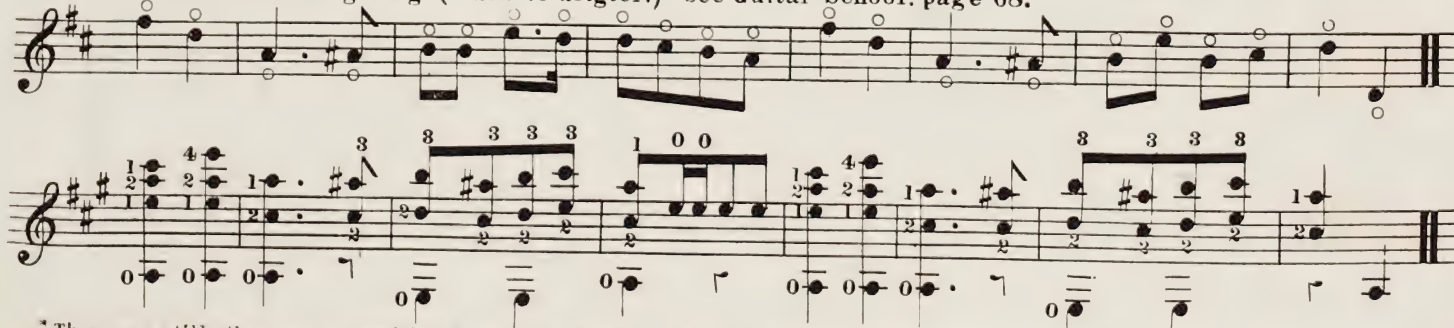


QUICK STEP—written to illustrate the various modes of making harmonics, and of writing them.

Here, only the strings and frets are written, without shewing the result.



Harmonics with double fingering (a double doigter.) see *Guitar School*, page 68.



* There are still other ways of writing harmonics very complicated and difficult to read, by Foreign Composers, they will be found explained with diagrams in my *Guitar School*. Published by Messrs Boosey in 2 parts at 2/6 each. Harmonics are in 2d book. *Learning the Guitar simplified* by MRS SIDNEY PRATTEN.

SANTA LUCIA.

29

ROSSINI.

The musical score is written for guitar and voice. The guitar part is in 3/8 time and features a repeating bass line of eighth notes. Above the first four measures of the guitar part are four simplified guitar diagrams, each showing a 3-note chord shape on a 6-string fretboard. The voice part is in 3/8 time and consists of a single melodic line. The lyrics are written below the voice staff and above the guitar staff. The score is divided into two systems, each containing three staves (guitar, voice, and guitar).

Diagram 1: Fret 3, strings 1, 2, 3 (D, E, F).

Diagram 2: Fret 4, strings 1, 2, 3 (E, F, G).

Diagram 3: Fret 5, strings 1, 2, 3 (F, G, A).

Diagram 4: Fret 6, strings 1, 2, 3 (G, A, B).

Lyrics:

Cum me se mo - ve la lu - na chie - na
 la ma - re ri - de l'a ria è se - re - na
 Ah che fa - ci - te mie - ze al - la vi - a
 San - ta Lu - ci - a San - ta Lu - ci - a
 Ah che fa - ci - te mie - ze al - la vi - a
 San - ta Lu - ci - a San - ta Lu - ci - a.

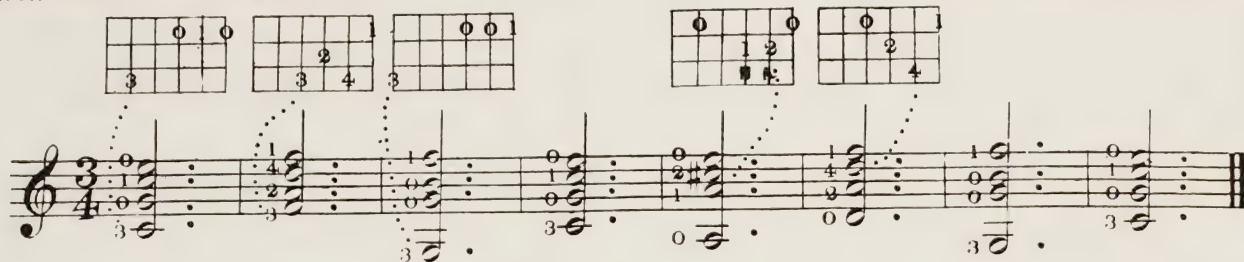
Learning the Guitar simplified by Miss Sidney Pratten.

THE FLOWER OF REMEMBRANCE. TYROLIENNE.

By kind permission of Mr. George Case.

ENGLISH WORDS BY R. S. SHARPE.

MUSIC BY CHARLES HAAS

*ANDANTE CON GRAZIA.*

VOICE. *O let me roam near
These charming flowers of*

GUITAR. *fragrant bow'rs, Or o'er the mead or sha-dy grove, Where I can see my
heav'nly blue In sim-ple beau-ty seem to say Re-mem-ber him who*

*fav'rite flowers, The flowers I so dear-ly love, For get me not, For
said to you... A friend a dear one far a-way For get me not, For*

*-get me not, For-get me not, For-get me not, Where I can see my
get me not, La la la la la la la, Re-mem-ber what he*

*fav'rite flowers, The flow-ers I so dear-ly love.
said to you,.... That friend a dear one, far a-way.*

Learning the Guitar simplified by Mme Sidney Pratten.

BENEDETTA SIA LA MADRE.

G. Major.

ITALIAN AIR.

GUITARE.

VOICE.

GUITARE.

più gen-til Don-zel-la nel bel fior di gio-ven tu: È vez-

-zo-so il tuo sem-bian-te di quegli oc-chi so-no a-man-te: via tu

sei la gio-jo mi-a be-ne-det-ta statti in su.

Harm^c

Learning the Guitar simplified by M^{me} Sidney Pratten.

O BELLA NAPOLI.

NEAPOLITAN AIR.

VOICE.

O Bel - la Na - po - li che for - ma un gran Giar di - - no
Chi mai vuol vin - ce - re gl'in - vit - ti Car - - bo - na - - ri bi

SE - i la de li - - zio dei vo - stri Cit - ta - di - - na
so - gni in te - - sti Ce - re - bro che non si stan ca ma - - i

Vi - - va il Prin - ci - pe la Co - - sti - tu - zio - - ne Gri -
En vi - - va il Prin - ci - pe la Co - - sti - tu - zio - - ne Gri -

- dia - - mo sem - pre vi - - va il no - stro buon Car - bon.....
- dia - - mo sem - pre vi - - va il no - stro buon Car bon.....

Learning the Guitar simplified by M^{me} Sidney Pratten.

GUILIA GENTIL. CANTO POPOLARE.

33

V..... VII.... V..... VII.... loco.

ANDANTE.

VOICE.

GUITARE.

Giulia gen-til dal bel co-lor, Ah tu non sai che sia l'a-
 mor Ma for-se un di ti batta il cuor Al-lor sa-prai che sia l'a-
 -mor Ah schiudi ai pal-pi ti di a-mor Giu-lia gen-ti-le, il tuo bel
 cor; E non vo-le-re, o bel te-sor, Ve-der-mi mor-to dal do-
 -lor. Tra la la la la la, Tra la la la la la
 la, Tra la la la la la, Tra la la la la la.

rall.....

2nd. Soave palpito del cor
 Immensa gioia egli è l'amor
 Della fortuna è nel rigor
 Conforto e speme nel dolor
 Ah schiudi etc.

3rd. Sostegno è amor dei nostri di,
 Dolce alimento al nostro cor,
 Felici son quelli che unì
 Soave vincolo d'amor.
 Ah schiudi etc.

TIC E TIC E TOC.



Example of Song with accomp!
in the Spanish Style.

NATIONAL ITALIAN AIR.

D. Major.

VOCE.

GUIARE.

In the Spanish Style.

GUIARE.

In making the drum, it is bet-
ter to put down the F# with the
thumb to prevent the E open string sounding.

Tic e tic e toc mio bel mo ret - - - to

tic e tic e toc quan - - to mi pia - - - ce Nò nò nò nò

nò non e ca pa - - - ce di tra dir que

sto mio cor Tra la la la la la la

Learning the Guitar simplified by M^{me} Sidney Pratten.

la Tra la la la la la la la la tic tic tic tic tic
rall.

tic e tic e tic mio bel mo - ret - - to tic e tic e
a tempo.

toc quan - - to mi pia - - - ce Nò nò nò nò nò non

e ca - pa - - ce di tra dir que - sto mio cor.



FLOW ON, THOU SHINING RIVER.

37

E. Major.

1. 1. 1. 1. 4. 0

12th

GUITAR.

VOICE.

Flow on, thou shi-ning ri-ver, But ere thou reach the sea, Seek
But if, in wand'ring thi-ther, Thou find'st she mocks my pray'r Then

GUITAR.

El-la's bow'r and give her The wreaths I fling o'er thee And
leave those wreaths to wi-ther Up-on the cold bank there And

tell her thus; if she'll be mine, The current of our lives shall be, With
tell her thus: when youth is o'er, Her lone and love-less charms shall be, Thrown

joys a-long their course to shine Like those sweet flow'rs on thee.
by up-on life's weed-y shore, Like those sweet flow'rs on thee.

THE SONG OF THE SLEIGH DRIVER.

DER RUSSISCHE DREISPANN.

English Words by GEORGINA M. STEEPLE.

From the VOLKSLIEDER ALBUM.

E. Major.

ANDANTE CON MOTO.

VOICE.

GUITAR.

The night is clear the moon is high..... And brightly
Farewell my home my childhood's nest.... Farewell my

gleams across the snow: The sweet sleigh bells draw quickly
land perchance for years Farewell sweet eyes that thrill my
nigh And ring gay
breast Whose mem'ry

mu - sic as they go But ah! their guide can on - ly
brings me naught but tears For cold their glan - ces on me
sigh And murmur
rest Too cold a -

thus his song of woe.
- like for hopes and fears.

To gain oblivion of their light
Far, far away I needs must rove
Push on my steeds into the night
And bear me from each vale and grove
Their beauty mocks my aching sight
For I must fly from all I love

Learning the Guitar simplified by M^{me} Sidney Pratten.

His sad song fades upon the air
As fades the moonlight on the hill
Alas! the scene no more is fair
The sounds no more the silence fill
The night falls like a veil of care
The sleigh-bells cease, and all is still.

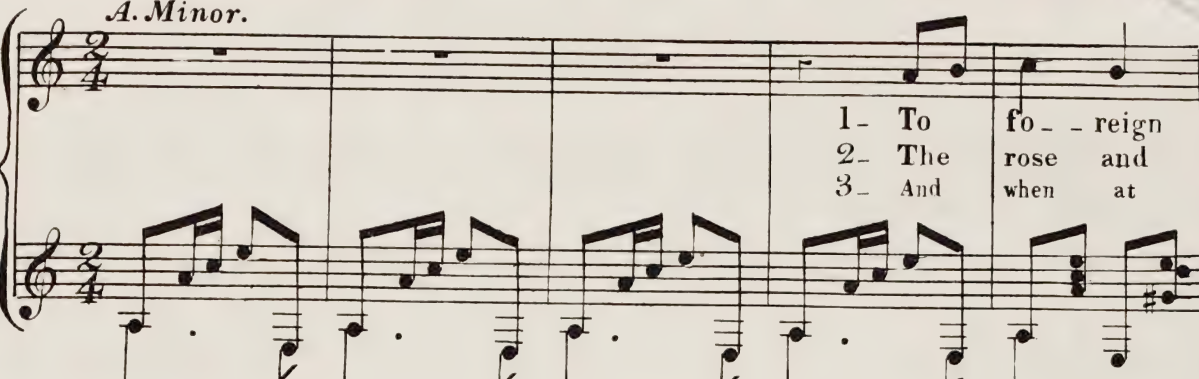
TO FOREIGN CLIMES I VAINLY ROAM.

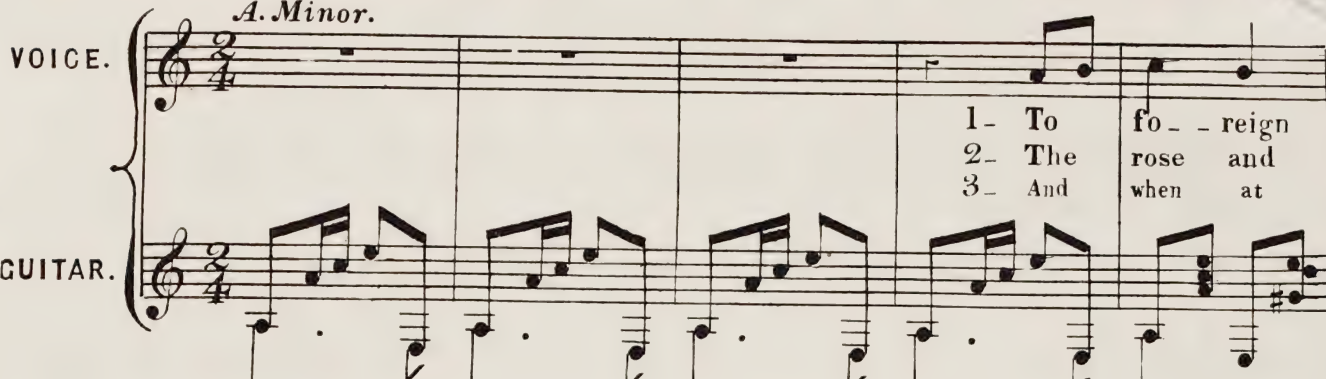
39

Words by GEORGINA M. STEEPLE.

ARABIAN AIR.

A. Minor.

VOICE.  1- To fo - reign
2- The rose and
3- And when at

GUITAR. 

climes I vain - ly roam, And strive my sor - - row
li - - ly as they blow, Bring thoughts of thy fair
night I gaze a - - - - - bove. And see thro' tears the

to ef - - face Each love - ly scene re - - calls my
face a - - lone! Each bird that war - - bles soft and
star - - ry skies! They tell me of thine eyes of

home In each fair maid thy form I trace.
low Seems but an e - - - cho of thy love.
love That wait me now in Pa - - - ra - - - dise.

Last time.



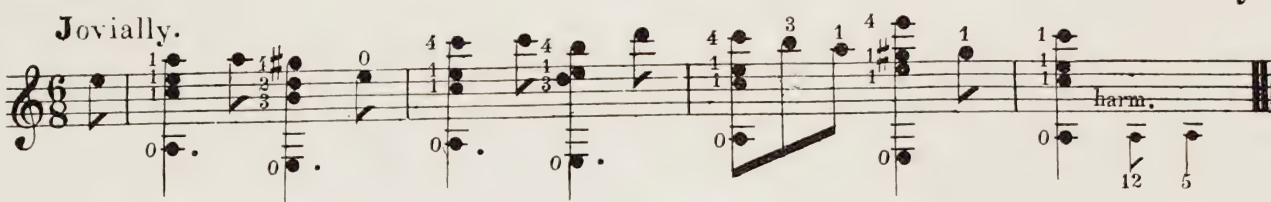
Learning the Guitar simplified by M^{me} Sidney Pratten.

THERE WAS A JOLLY MILLER ONCE.

BY KIND PERMISSION OF MESSRS. CHAPPELL.
FROM THEIR "OLD ENGLISH DITTIES."

17th Century.


Jovially.

GUITAR. 

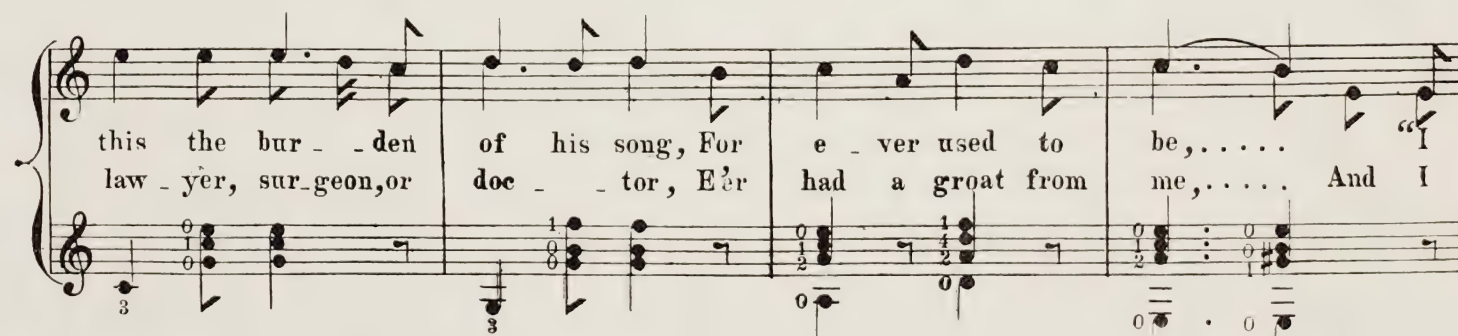
1. There was a jol - ly mil - ler once Liv'd on the ri - ver Dee,..... He
2. I live by my mill, she is to me Like pa - rent, child, and wife,..... I



work'd and sung from morn till night, No lark more blithe than he,..... And
would not change my sta - tion For a - ny other in life,..... No



this the bur - den of his song, For e - ver used to be,..... "I
law - yer, sur - geon, or doc - tor, E'er had a groat from me,..... And I



care for no - bo - dy, no, not I, If no - bo - dy cares for me."
care for no - bo - dy, no, not I, If no - bo - dy cares for me."



Then like the miller, bold and free,
Let us rejoice and sing,
The days of youth were made for glee,
And time is on the wing.

The song shall pass from me to thee,
And round this jovial ring,
And all in heart and voice agree
To sing, "Long live the King."



THE LAIRD O' COCKPEN.

E Minor.

SCOTCH SONG.

MODERATO CON SPIRITO.

GUITAR.

VOICE.

GUITAR.

Down by the dyke-side a lady did dwell,
At his table-head he thought sh'd look well;
M'Cleish's ae daughter o' Claverse-ha' Lee,
A pennyles lass wi' a lang pedigree.

His wig was weel pouther'd, an' as gude as new,
His waistcoat was white, his coat it was blue;
He put on a ring, a sword, an' cock'd hat,
An' wha could refuse the Laird wi' a' that?

He took the gray mare, an' rade cannille,
And rapp'd at the yett o' Claverse-ha' Lee;
"Gae tell mistress Jean to come speedily ben,
She's wanted to speak wi' the Laird o' Cockpen."
Learning the Guitar simplified by M^{me} Sidney Pratten.

Mistress Jean she was makin' the elder-flower wine;
"An' what brings the Laird at sic a like time?"
She put aff her apron, an' on her silk gown,
Her mutch wi' red ribbons, an' gaed awa' down.

An' when she cam' ben, he bowed fu' low;
An' what was his errand, he soon let her know.
Amazed was the Laird when the lady said, Na!
An' wi' a laigh curtsie, she turn'd awa'.

Dumfounder'd was he, but nae sigh did he gie;
He mounted his mare, and he rade cannille;
An' aften he thought, as he gaed through the glen,
She's daft to refuse the Laird o' Cockpen.

THE NIGHTINGALE.



Words by GEORGINA M. STEEPLE.

RUSSIAN AIR.

*D. Minor.**ANDANTE.*

VOICE.

GUITAR.

1. Night has lull'd the birds to rest!
 2. When my true love went a - far,
 3. Ah! thy song grows faint and low!

One sweet song a - lone I hear
 On my hand he placed a ring
 Bird un - true wilt thou de - part?

And the song my heart loves best
 O'er us a shone a si - lent star
 But a hand is on my brow,

Thrills my soul with mem' - ries dear.
 And a - - - - - bove we heard thee sing.
 And a dear voice cheers my heart.

*ALLEGRO VIVACE.*

Night - - in - - gale! oh! Night - - in - - gale!
Night - - in - - gale! oh! Night - - in - - gale!
Night - - in - - gale oh! Night - - in - - gale

Sweet - - - est mem' - - - ries with me dwell
Sigh'd my too, love with tear of pain.
I, too, have my tale to tell!

And thy notes o'er hill and vale
Tell to her each eve thy tale
E - - - cho it o'er hill and vale

Seem..... to tell me all is well.
Un - - - til I tell my own a - - - gain.
Love..... re - turns and all is well.



TURKISH AIR.

ALLEGRETTO.

GUITAR.

Nº 1.

SWISS AIR.

ALLEGRETTO.

Nº 2.



GUITAR.

45

AIR BY HIMMEL.

MODERATO.

Nº 3. *Dolce.*

FINE. f

9th Pos. *a Tempo.* *Ritar:* D.C.

ENGLISH DANCE.

Nº 4.

IX. *loco* *IX.* *loco* D.C.



ILLEGRETTO.

CARRULLI.

Nº 5.



GUITAR.

47

RUSSIAN AIR.

MODERATO.

Nº 6

See bottom of page 17
for 9th Position.

MONFERRINO.

GUILLIANI.

Appendix to Learning the Guitar simplified by Mme Sidney Pratten.



POCO ALLEGRETTO. GUITAR. 49 CARRULLI.

Nº 9.

FINE.

D.C.

LARCHETTO IN A MINOR.

FERDINAND SOR.

Nº 10.

Musical score for 'Larchetto in A Minor' by Ferdinand Sor, No. 10. The score consists of four staves of music in 3/4 time, featuring a treble clef and a key signature of one flat (A minor). The music includes various fingerings (1-4), slurs, and a repeat sign. A small asterisk is placed below the first staff. The bottom staff ends with a double bar line.

ANDANTINO CANTABILE.

GIULIANI, Extract from
his 3^d CONCERTO.

Musical score for 'Andantino Cantabile' by Giuliani, Extract from his 3rd Concerto. The score consists of four staves of music in 6/8 time, featuring a treble clef and a key signature of two sharps (D major). The music includes various fingerings, slurs, and a dynamic marking of 'f Dolce' (forte dolce). The bottom staff ends with a double bar line.



GUITAR.

TAZAH BE TAZAH.

INDIAN AIR N^o 1.

ANDANTE.

N^o 11.

"HILLI MILLI"

INDIAN AIR N^o 2.

ALLEGRETTO.

N^o 12.

OH. DEAR. WHAT CAN THE MATTER BE.

BY KIND PERMISSION OF MESS^{RS} CHAPPELL.
FROM THEIR "OLD ENGLISH DITTIES."

Cheerfully.

VOICE. 

GUITAR. 

Oh! dear! what can the mat-ter be? Johnny's so long at the fair,.... He
Oh! dear! what can the mat-ter be? Johnny's so long at the fair,.... He

promised he'd buy me a fairing should please me, And then for a kiss, oh! he vow'd he would tease me, He
promised he'd bring me a basket of po-sies, A garland of li-lies, a garland of ro-ses, A

promised he'd bring me a bunch of blue rib-bons To tie up my bon-ny brown hair. And it's
lit-tle straw hat to set off the blue rib-bons That tie up my bon-ny brown hair. And it's

Oh! dear! what can the mat-ter be? Dear! dear! what can the mat-ter be?
Oh! dear! what can the mat-ter be? Dear! dear! what can the mat-ter be?

Oh! dear! what can the mat-ter be? Johnny's so long at the fair,....
Oh! dear! what can the mat-ter be? Johnny's so long at the fair,....

VII. 

D.C.



BRUDER ICH UND DU.

BROTHER YOU AND I.

FOUR OLD GERMAN SONGS. — MADAME SIDNEY PRATTEN.

VOICE.

Bruder ich und du Bruder ich und du wir schla fen im mer

{ 1.- Brother, you and I, Brother, you and I, We'll seek the moun-tain
2.- Brother, you and I, Brother, you and I, How hap-py shall we

GUITAR.

zu. Bruder ich und du Bruder ich und du wir schlafen im mer zu.

{ 1.- side; And where the lake's deep waters lie, Up on its bo-som glide.
2.- be; When thus beneath the moonlit sky We float so peaceful-ly. And

still und still und im mer still weil mein madchen schlafen will

{ 1.- Still, and still where all is still, And nought but rip-pling wa-ters will;
2.- where re-clines the moon's pale beam, We'll think it spi-rit's eyes that gleam,

stil - - le stil - - le kein gerausch ge-macht.

{ 1.- Sweet - - ly, sweet - - ly re-turn the winds low sigh.
2.- Soft - - ly, soft - - ly, soft and drea-mi-ly.

stil - - le stil - - le kein gerausch ge-macht.

{ 1.- Sweet - - ly, sweet - - ly re-turn the winds low sigh,
2.- Soft - - ly, soft - - ly, soft and drea-mi-ly.



ALS ICH AN EINEM SOMERTAG.

AS IDLY ON A SUMMERS DAY.

OLD GERMAN SONG.

VOICE. Als ich an ei - nem so - mer - tag Fa la ri dum
{ 1. As i - dly on a summer's day, O'er the ma - gic
2. And ro - sy blush'd the west - ern glow, Calm the sleep - ing

CUITAR.

da. Im grü nen Wald am shat ten lag Fa la ri dum
{ 1. Rhine; I watch'd the glancing sun beams play, Spark - ling ed - dies
2. Rhine; And mir - ror'd in its glas - sy flow, 'Mid the laugh - ing

da. Sah ich von fern ein mädchen stehn die war so ganz be -
{ 1. shine. Me - thought me that the tide did bear, Bright chains of sil - ver
2. vine. Each frown - ing Cas - tle rose to mock, With pic - tur'd strength the

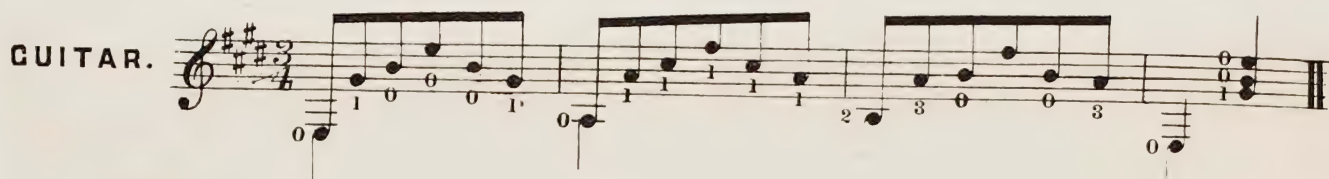
zaubernd schon Fa la ri, Fa la ri, Fa la ri dum
{ 1. whirl ing there. So to bind, so to bind Lo - re's streaming
2. ed - dy's shock; Rush - ing on, rush - ing on, Lo - re's dreaded

da. juh! Fa la ri dum da. harm:
{ 1. hair. Lo - re's streaming hair:
2. rock. Lo - re's dreaded rock.

"KOMMT A VOGEL GEFLOGEN"

PRETTY BIRDIE.

OLD GERMAN AIR.



S.

1.- Kommt a	Vogel ge -	flo en Setzt sich	nieder auf mei	fuss Hat a
2.- Lie - ber	Vogel flie - ge	weiter, Nimm a gruss mit	und a kuss	Ach!
1.- Pret - ty	Bir die list to	me, Leave the	scented Hawthorn	spray, Wing thy
2.- Tell her	that this heart's her	own, Hers to soothe or	hers to break,	And give

zet - tel im	schnabel Bringt von	dirn del ei nen	gruss.
kann di nit be	gleit - en Weil i	hier blei - ben	mu ss.
way a - cross the	sea To my	lov d one sing this	lay -
this kiss - what! hast	thou gone? Bir - die,	wait, Oh bir - die	wait.

De a	de a de,	De a	de a de,	De a	de a de a de a
La la	la la la	La la	la la la	La la	la la la la la la

de a de	De a	de a de	De a	de a de	De a	de a de	a de.
la la la	La la	la la la	La la	la la la	La la	la la la	la.

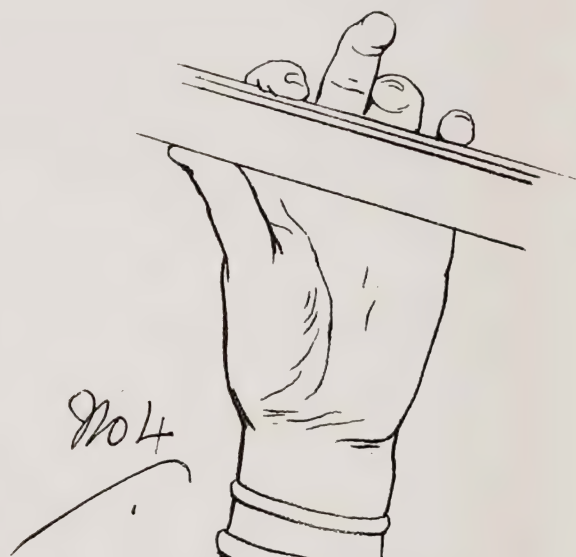


EASY PIECES AND SONGS FOR THE GUITAR

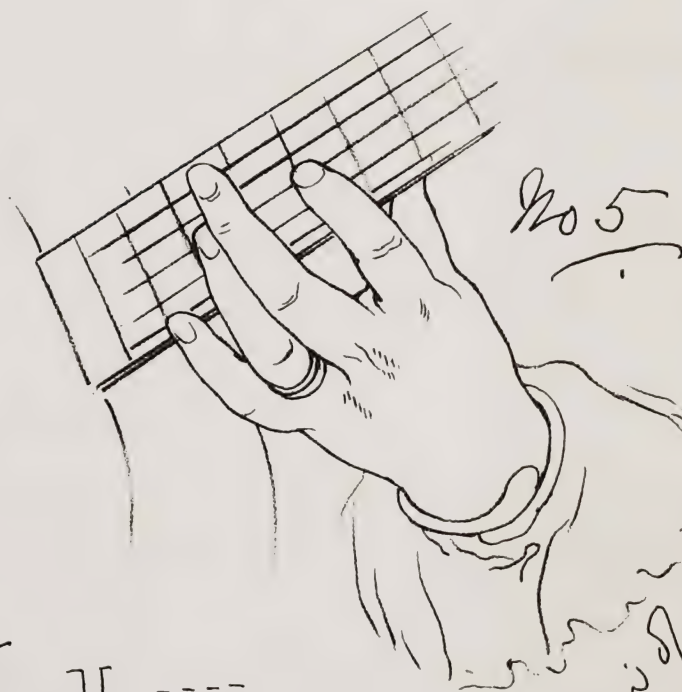
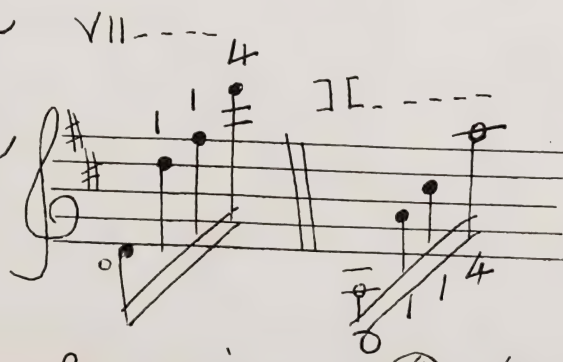
57

GERMANIA
Hal a
Ach i
Wing thy
And give
ss.
ss.
FINE
a de a
a la la
de.
la.
D.C.
A

OLD GERMAN AIR.
Drawing of Mrs Sidney Pratten's left hand, shewing the position of thumb & arm, to make the chord of D major in the 7th position.



View of inside of hand shewing angle of thumb to enable the first finger to press tightly on the fret, & the little finger to reach the highest note - This also applies to the chord of A major in 2^d position.



Front view of hand shewing position of thumb & little finger

Drawn by Fred. Cotman, for Mrs Sidney Pratten's book "Learning the Guitar Simplified" London 1883 - Ent. Sta. Hall.



EASY PIECES AND SONGS FOR THE GUITAR

57

SELECTED AND FINGERED BY

MADAME SIDNEY PRATTEN.

LONDON. PUBLISHED AT HER RESIDENCE, 22nd DORSET STREET, PORTMAN SQUARE. W. PRICE 5^s/6^d

HARMONIC WALTZ.

position position

Nº 1.

Harmonics. --- 0 2 1 2 3 2 3 0 0 0 4 0 --- Harmonics. ---

Strings. ---

Frets. 5. 5. 5. --- 5 ---

0 2 1 2 3 2 3 4 0 2 1 2 3 2 3 0 0 0 4 0

7. 7. 7. 12. 12. 12.

0 2 1 2 3 2 3 3 3 4 0 1 2 1 4 1 0 1 3 1 2 1

7. 7. 7. FINE. 0.

see p. 15. 7th Position.

loco. VII.

D.C.

SWISS WALTZ.

finger

Nº 2.

see p. 7. S. 2 1 2 1 2 2 1 1 1 1 1 1 0 3 0 1 0 1 4 1

Slur. Slur. FINE.

as played. See pages 7 & 28. Learning the Guitar Simplified.

Harmonics. --- S.

Strings. ---

Frets. 5 4 5 4 3 5 5 4 3 4 5 5 4 5 4 3 5 5

result of the above harmonics. D.C.

For explanation of the above HARMONICS, POSITIONS, SLURS and GLISSÉ, see "Learning the Guitar Simplified" by MADAME SIDNEY PRATTEN. Price 10/6.

Hall.



SPANISH DANCE.

Nº 3.

For Slurs see page 7. Nº 26

WALTZ.

Nº 4.

Exercise for the Glisse see page 7. Nº 25
9th Position. see page 17.

MONFERRINO.

GUILIANI.

Nº 5.



SWEET, GOOD-NIGHT.

59

SERENADE.

GERMAN AIR.

VOICE. 

GUITAR. 

si - - lent Moon Now guides her pear - - ly car,

Dost thou hear, He - le - - na dear, My song, my soft Gui -

- - tar? Dost thou hear, He - le - - na dear, My song, my

soft Gui - tar? 

May no harmful cares be thine.
Thy kind repose to mar;
But thoughts and rest, serene and blest,
As those of Angels are.

Rugged is my mountain way,
And I must be afar;
Ere mornings light, then Sweet Good-night!
Be hush'd, my soft Guitar!

THE MINSTREL'S LAY.

GERMAN AIR.

VOICE.

1. — Light - ly and cheer i - ly,
 2. — Sweet is my shel - ter free,
 3. — Sun shine and friend - ly cheer,

GUITAR.

Sing - ing right mer - ri - ly,
 Un - der the green wood tree,
 These all my toils en - dear,

0 1 4 0 4 1

I a poor min - strel gay,
 Sweet is the draught I take,
 Oh! and all else a - bove,
 Thro' the world find my way,
 Fresh from the sil - ver lake,
 Smiles from my own true love.

I a poor min - strel gay,
 Sweet is the draught I take,
 Oh! and all else a - bove,
 Thro' the world find my way,
 Fresh from the sil - ver lake,
 Smiles from my own true love.

ANGEL OF PEACE.

61

HUNGARIAN AIR.

VOICE. 

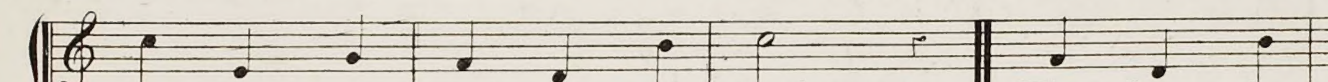
Oh! let me

CUITAR. 

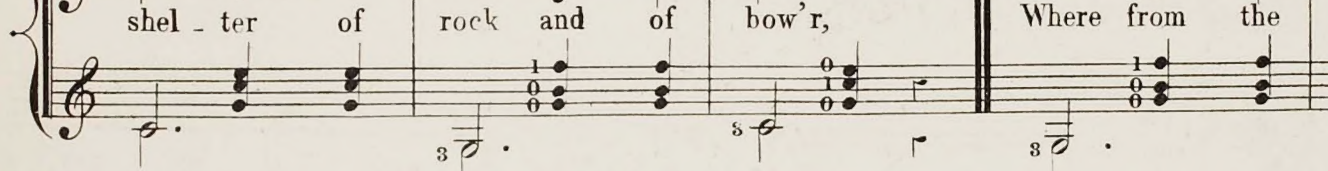


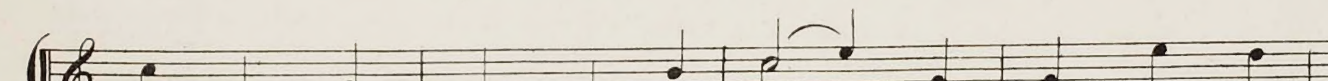
rest by some far flow - ing riv - - - er, Deep in my



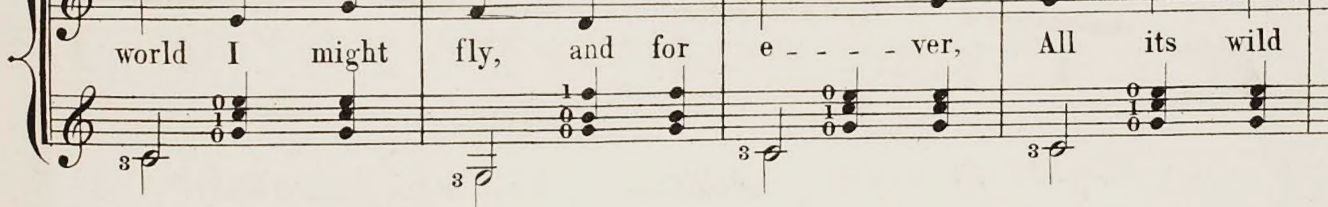


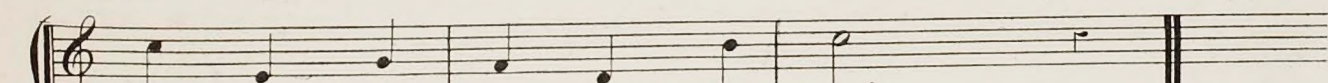
shel - ter of rock and of bow'r, Where from the



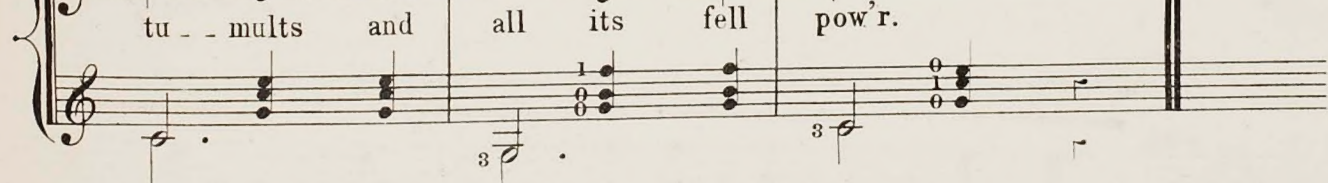


world I might fly, and for e - - - ver, All its wild





tu - - mults and all its fell pow'r.

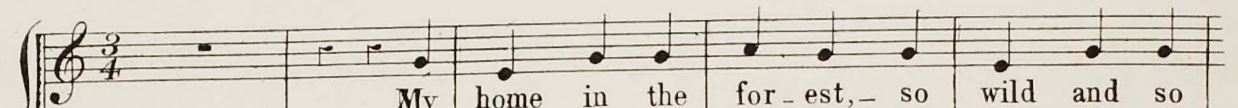


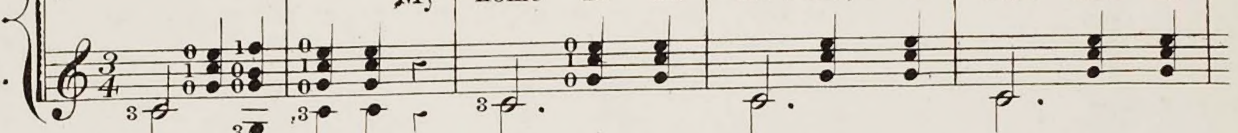
2
O'er its vain conflicts no more vainly mourning,
Fain my poor heart to its refuge would flee:
Angel of Peace to thy Heaven returning,
Leave, Oh! yet leave thou this blessing for me.

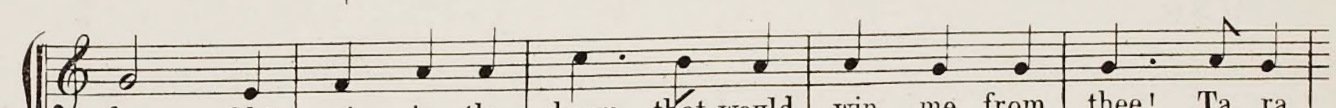


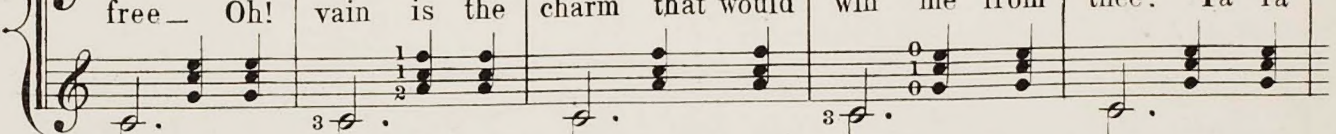
MY HOME IN THE FOREST.


GERMAN AIR.

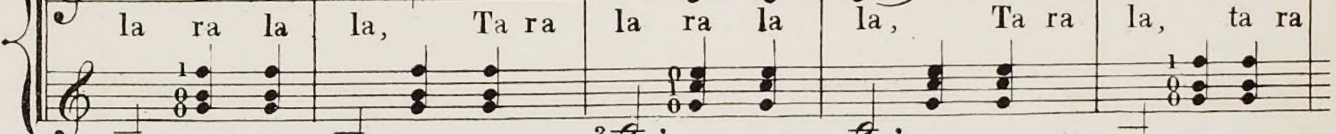
VOICE.  My home in the for-est, - so wild and so

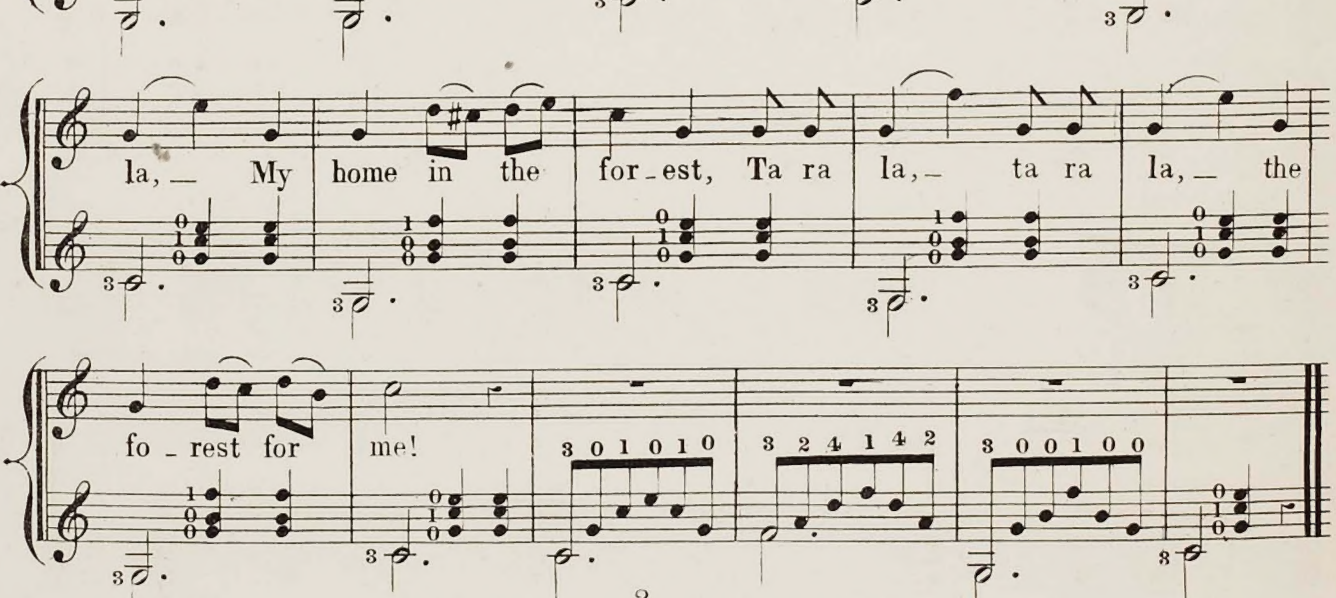
GUITAR. 

 free - Oh! vain is the charm that would win me from thee! Ta ra

 la ra la la, Ta ra la ra la la, Ta ra la, ta ra

 la, - My home in the for-est, Ta ra la, - ta ra la, - the

 fo - rest for me!



I've rov'd o'er the mountain, I've cross'd the wide sea;
But still would my thoughts to my Fatherland flee.

Ta ra la, &c.
To others be fortune and pride of degree,
Be mine the sweet shelter of bower and tree!

Ta ra la, &c.
The smiles that I love 'mid its coverts I see
And there shall my joy and my resting-place be.
Ta ra la, &c.

MY HEART IS WITH THEE.

63

THE MUSIC BY C.M. WEBER.

VOICE. Oh! sleep thou my love, on thy pil - low find
rest, The sports of the green have thy spi - rits o'er - prest. Thy
heart and thine eyes are in need of re - pose, Then seal them up
both, till the morn - ing un - close, Then seal them up both, till the
morn - ing un - close.

GUITAR. 3 0 1 0 0 1 3 2 4 1 2 4 3 0 0 1 0 0

2
To day thou hast borne off the garland from all,
And tomorrow again Pleasure waits thy recall;
Then calm thee awile, or too soon its gay pow'r
Will outwear thy dear life O my beautiful flow'r!

3
Sleep on my beloved! sweet peace is thy due,
Tomorrow our triumphs again shall renew:
The chime warns me hence, till the night shadows flee,
Oh! rest thee then, dear one! my heart is with thee.

Nº1, IN COMMON KEY,
WITH HARMONIC DIAGRAM ADDED.

Nº2, IN E MAJOR,
WITH HARMONIC DIAGRAM ADDED.

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